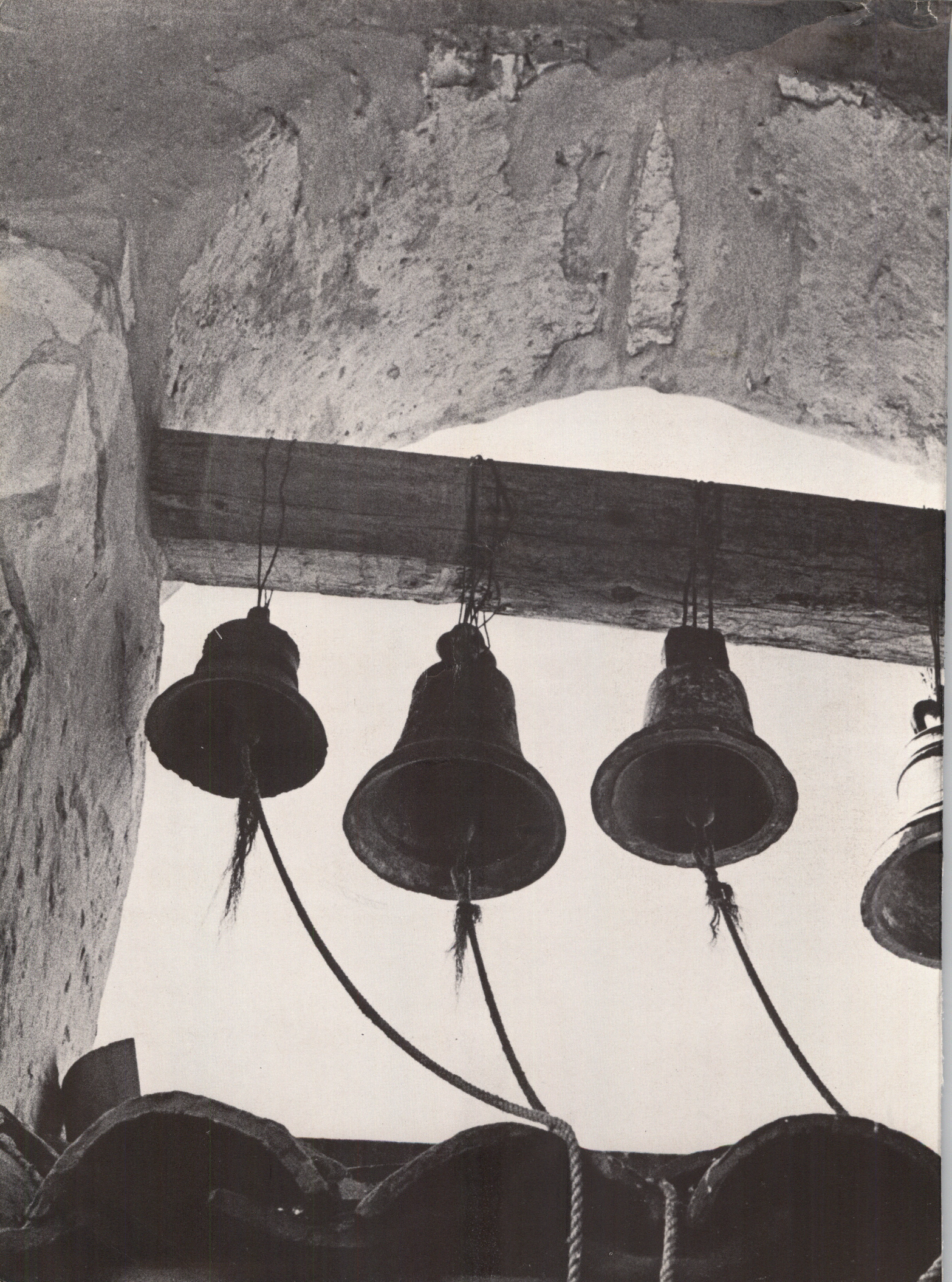
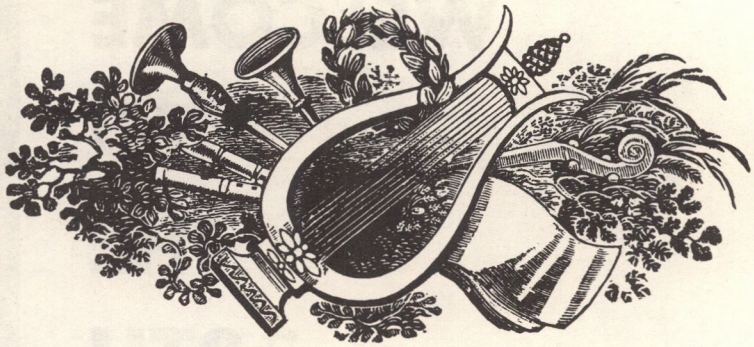
TWENTY-EIGHTH ANNUAL CARMEL

BACH FESTIVAL

July 16-25, 1965





founded in 1935
by Dene Denny & Hazel Watrous

CARMEL BACH FESTIVAL

Sandor Salgo
Conductor & Music Director

July 16-25, 1965

WELCOME TO THE 28TH CARMEL BACH FESTIVAL

By TED DUREIN
President, Carmel Bach Festival

Ted Durein

This is our 28th Carmel Bach Festival.

It all began in 1932 when Miss Dene Denny, a pianist who was playing "moderns" like Schoenberg in the twenties, and Miss Hazel Watrous, brought the Neah-Kah-Nie String Quartet to Carmel, with Michel Penha as cellist and director.

The two impresarios launched a series of summer concerts, later formed the Denny-Watrous Concert Management, and in 1935 inaugurated the Carmel Bach Festival.

It was in that year that this writer first became acquainted with Miss Denny and Miss Watrous, and enjoyed that first concert series, with American composer and pianist Ernst Bacon as conductor. Since that summer, with the exception of three war years, there have been annual Bach Festivals.

That first festival lasted four days, held then as now in small but beautiful Sunset School Auditorium, with the Carmel Mission the setting for the final concert.

The early period for the festival ended in 1938 when

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Dene Denny and Hazel Watrous, founders of the Carmel Bach Festival.

the distinguished Gastone Usigli was engaged as conductor and the great B Minor Mass was performed for the first time. Usigli, who contributed much to the growth of the festival, conducted for 15 years, until his death in early 1956.

That year the festival entered its present state of world wide fame and development. For it was in that year that Sandor Salgo was engaged as conductor and music director. On this, his tenth anniversary, we salute him for his great leadership, his imaginative programming and brilliant, inspired direction.

Each year the festival has chosen a new peak to scale, and each year there has been a new triumph. This year, of course, we offer "Orfeo" one of the world's first operas, and an ambitious undertaking for our festival.

Thus, from a small beginning, in which I was able to be a part, along with many other interested people, the festival has grown to be known world wide.

Its board of directors, acting in the spirit of the founders, have attempted to retain the intimacy and many of the delightful community elements so necessary to its charm and attractiveness. The natural beauty of Carmel and its surroundings, a gift of nature, has been a great asset.

Artistically, under the musical leadership of Sandor Salgo, the place of the festival in the musical world is secure.

Yet our limited seating capacity makes it difficult to achieve success financially.

Rising costs of travel, housing and all the expenses of a festival, have grown constantly since those days, long ago when Dene and Hazel, the founders, year after year made up the deficit personally.

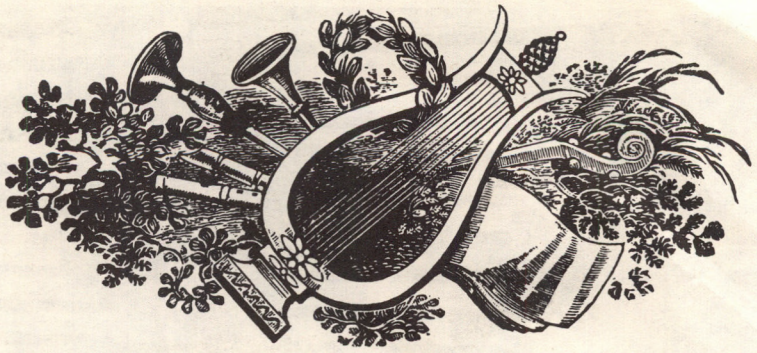
It was a true labor of love. They are gone now. But the spirit lingers on. And the festival is ours, yours and mine.

The Carmel Bach Festival is now incorporated as a non profit, tax exempt educational organization. We must count on the generosity of those who love the festival if it is to continue, and if it is to retain the high standards set for it.

This is where you all come in. If you are in the mood after listening to this year's wonderful music, send us a check, care of the Carmel Bach Festival, Carmel, Calif. Contributions are deductible. And we will be grateful for any amount, large or small. It is the spirit that counts.

Once again the heralding brass are sounding. Welcome to our 28th Carmel Bach Festival. We shall once again do our best to make this the best of all festivals.

Have fun.



SANDOR SALGO

His Tenth Anniversary

Sandor Salgo this year celebrates his 10th anniversary with the Carmel Bach Festival.

As Maestro of the world famous festival he has won wide acclaim and response for his imaginative programming and brilliant, inspired direction.

Salgo has established an enviable reputation for his recreations of masterpieces of the Baroque era and the standard repertoire of the Classic and Romantic periods, and for his sympathetic approach to works of contemporary composers.

His genius for authentic and vital performance has won the acclaim of critics in the United States, Mexico, Canada and Europe.

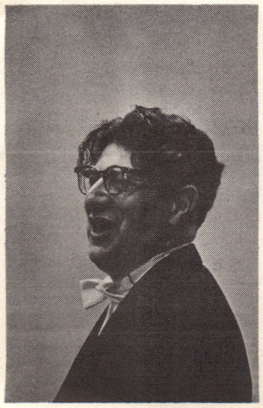
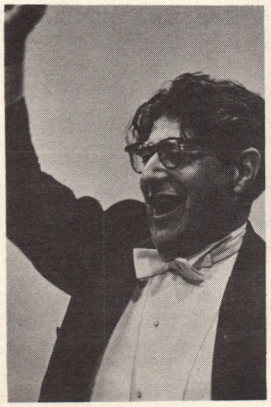
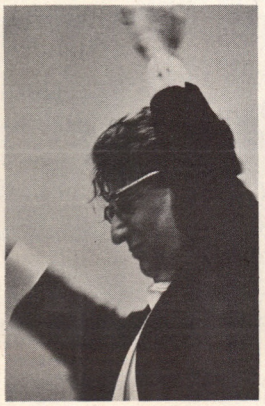
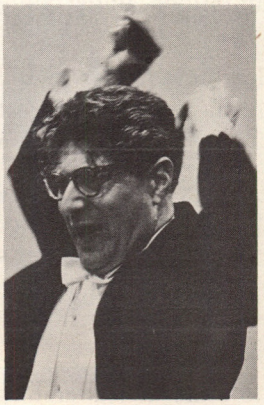
Salgo is Professor of Music at Stanford University, and Conductor of the Stanford Opera Theater, the San Jose Symphony Orchestra and the Marin Symphony Orchestra.

He has served as guest conductor of several European orchestras, the National Symphony of Mexico, the San Francisco Symphony Orchestra, the Spring Season of the San Francisco Opera Company and the Vancouver Festival.

In 1964 he was appointed Music Director of the "Music at the Vineyards" Series in Saratoga, California.

A native of Hungary, Salgo started his conducting career as a pupil of Fritz Busch and George Szell.

In the field of Baroque music the performing artist seldom finds possibility for artistic growth and satisfaction. Under the baton of Maestro Salgo many artists have found this desire fulfilled.

SANDOR SALGO, MUSIC DIRECTOR AND CONDUCTOR

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MRS. ALASTAIR MACKAY

Executive Secretary

"I don't believe that anyone in the whole wide world has a better job than mine. It is often hectic, but I love it."

The enthusiasm is that of Mrs. Alastair (Michel) MacKay, executive secretary of the Carmel Bach Festival, and it is the type of enthusiasm that makes the festival tick with such precision.

All of the business of the Festival, and it is hectic, with the exception of arranging the musical program and actually engaging the artists, is handled by Mrs. MacKay. But once the artists are engaged, they become her charges.

She works on a year around basis, and while the festival itself is a 10 day event, she is a very busy lady 12 months a year.

This will be Mrs. MacKay's sixth year with the festival.

Mrs. Alastair (Michel) MacKay
Executive Secretary

PRISCILLA SALGO

Director of Festival Chorale

Choral Assistant to Sandor Salgo. Master of Music, Westminster Choir College and member of the faculty there for five years. Studied conducting with Wolfgang Stresemann and voice with John Finley Williamson, also Renaissance and Baroque music with Gustave Reese. Mrs. Salgo is well-known for her direction of choral groups in the Bay Area.

KENNETH AHRENS

Assistant Choral Director

Acting as choral assistant to Maestro Salgo for the second year in conducting rehearsals of the Carmel Bach Festival Chorus, and organist for the third year, Kenneth Ahrens is becoming one of the many regular performers at the festival.

He is a Bachelor of Music, Valparaiso University; Master of Music, Indiana University, and currently is organist and choir director of the Bethlehem Lutheran Church of Monterey.

festival personnel

CONDUCTOR

SANDOR SALGO

ORCHESTRA

First Violin
Rosemary Waller, Concertmaster
John Loban
Anne Homer Fryer
Lillian Akersborg
Melvin Baddin
Doris Griffin Kettering
Lawrence Short
Ruggiero Pelosi

Second Violin
Hazelle Miloradovitch, Principal
Eiko Lavatelli
Gail Denny
Patricia Jones
Elizabeth Breed

Viola
Bernard McWilliams, Principal
Dennis Lufkin
Daniel Thomason
Margaret Main
Charles V. Roberts
Richard D. Colburn

Cello
Ellen Dessler, Principal
Sally Kell
Irene Sharp
Jean Fulkerson

Contrabass
Mary Bresler, Principal
Nancy Green

Flute
Gretel Shanley
Lucia Yates
Alexandra Hawley
Jean Cunningham

Recorder
Roberta Sterne
Colin Sterne

Oboe
Raymond Duste
Jean Stevens
Charles Price
Philip Kates

Bassoon
James F. Schultz
Cyrle Perry

Horn
Bernard Gilmore
Joseph Axup

Trumpet
Edward Haug
Charles Bubb, Jr.
Ralph La Canna

Trombone
Daniel Livesay
Jerome Jansen
Ron Bertucelli
Jack Sudmeier

Tympani
Bonnie Lynn Adelson

Guitar
George Olczak*

Lute
Marilyn Somville*

Harp
Beverly Bellows*

Harpsichord
Ralph Linsley
Elizabeth Hays*

Organ
Kenneth Ahrens

* In "Orfeo" orchestra only.

Continuo parts are played by Ralph Linsley, Harpsichord; Kenneth Ahrens, Organ; Ellen Dessler, Sally Kell, Cello; Mary Bresler, Contrabass; James F. Schultz, Bassoon.

CHORUS

Soprano
Helen Abinante
Rosemary Laney Crow
Joan Elstob
Gloriana Fischer
Motoko Grabouski
Norma Jean Hodges
Nell Hoyt
Eileen Morton
Helen Rugland
Billie Southern
Arleene Torri
June Westendick

Alto
Vicki Cassell
Eleanor Catron
Susan Kemp
Aileen Rather
Helen Rumrill
Nancy Stickney
Barbara Wheeler
Ruth Williams

Tenor
John Craige
James Hull
Carleton Macy
Robert Pearson

Bass
Philip Abinante
Glenn Bowen
R. H. Dysinger
Bruce Grimes
Gale Jacobsen
Les Rhinehart
Vincent Russo
George Sackman
Michael Tradowsky
Joseph Wythe

CHORALE
also members of the BACH FESTIVAL CHORUS

Soprano
Katharine Schlinger, Leader
Eleanor Bailey
Marion Flaherty
Ann Greene
Sue Hinshaw
Norma Jean Hodges
Carolyn Houghton
Mary Esther Nicola
LaVonne Smart
Lois Utterbach

Alto
Carole Burch
Marvellee Cariaga
Marcia Hunt
Jacquelyn Layng
Lois McKnight
Lois Varga
Arlene White

Tenor
Robert Faris
Tommy Goleeke
Arthur Holcomb
James Hull
Edward Jameson
William Lyon Lee
Robert Olson
Robert Pearson

Bass
Robert Bernard
Herbert Cabral
William Felber
William Feuerstein
Bruce Grimes
Christopher Hungerland
Robert Waterbury

ROSEMARY WALLER

Concertmaster

Once again "our Rosemary" returns to the Carmel Bach Festival after many previous pleasant appearances, as violin soloist and as concertmaster.

She has an impressive background, as six time winner in the Coleman Chamber Music Contest and a winner of the Fulbright Scholarship to the Paris Conservatory, receiving there the highest honors ever accorded a foreign student.

In Washington D.C. she joined the National Symphony Orchestra and later came to the Cincinnati Symphony.

We welcome back again this fine performer who has so many times brought her talent to the Festival.

MELVIN E. TAYLOR

Stage Manager

Melvin E. (Mel) Taylor, stage manager for the Carmel Bach Festival, came up through the ranks. He began singing with the Bach chorus in 1948, as a bass. He took over the stage managing assignment seven years ago, and has been a mighty busy man ever since.

This year particularly, with the staging of Orfeo, Mel Taylor had to rise to new heights of ingenuity, since Sunset auditorium leaves much to be desired in the way of modern amenities back stage. He still keeps up his singing, with various Carmel churches.

CARMEL BACH FESTIVAL—1965

PROGRAM NOTES

by

EDWARD COLBY
Music Librarian and Lecturer in Music, Stanford University

and

SANDOR SALGO
Conductor and Music Director, Carmel Bach Festival

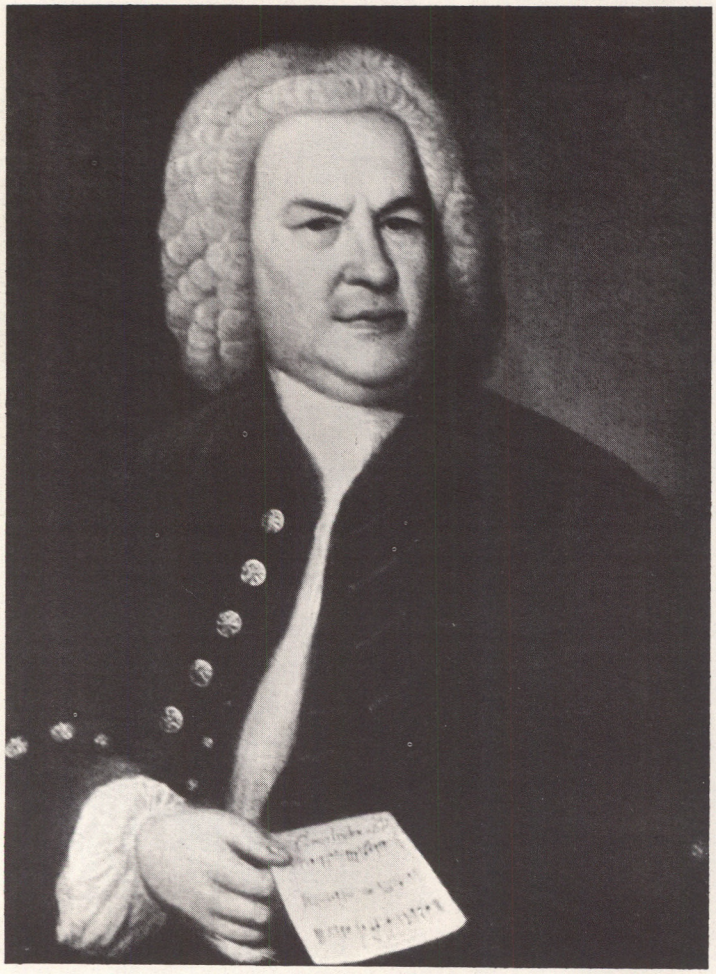
Edward Colby

The Twenty-Eighth Annual Carmel Bach Festival has the honor of presenting for the first time in its history a full-scale serious opera — appropriately the first full-scale opera in history, universally recognized and acclaimed for the breadth and depth of its impact on the field of dramatic music. This opera is, of course, Monteverdi's "Orfeo," the first public performance of which took place almost 360 years ago. The Carmel performance, it is hoped, will add a special chapter to the history of its revivals.

George Frideric Handel is represented this year by the masque "Acis and Galatea," a work which may be considered a landmark on the path to the Handelian oratorio. The third new major vocal work appearing this year is "The Christmas Story" by Heinrich Schuetz, the most significant German composer of sacred vocal music before Bach. Performances of the J. S. Bach "Magnificat," the "Passion according to St. Matthew," songs and cantatas, and a selection of instrumental works ranging from a Mozart concerto to a Bach sonata for flute and harpsichord, complete this year's offerings.

FRIDAY, JULY 16 | 8:30 P.M.

CONCERT | SUNSET AUDITORIUM



Johann Sebastian Bach

WORKS OF J. S. BACH (1685-1750)

Sacred Cantata No. 1, "Wie schoen leuchtet der Morgenstern"

Chorus: Wie schoen leuchtet der Morgenstern (How brightly shines the morning star)

Recitative (Tenor): Du wahrer Gottes und Marien Sohn (Thou true Son of God and Mary)

Aria (Soprano): Erfuellet, ihr himmlischen goettlichen Flammen (Fill this breast, ye divine flames)

Recitative (Bass): Ein ird'scher Glanz, ein leiblich Licht (An earthly gleam, a corporeal light)

Aria (Tenor): Unser Mund und Ton der Saiten (Our lips and sound of strings)

Chorale: Wie bin ich doch so herzlich froh (How does my heart with gladness glow)

CAROLE BOGARD, Soprano TOMMY GOLEEKE, Tenor
WILLIAM FELBER, Bass

BACH FESTIVAL CHORUS, FESTIVAL CHORALE,
BACH FESTIVAL ORCHESTRA

Like the well-known "Wachet auf" (Cantata No. 140) "Wie schoen leuchtet uns der Morgenstern" is a **chorale cantata,** employing the "name" chorale tune and words as a cantus firmus in the contrapuntal opening chorus and a hymn-like four-part setting with other words as the closing movement. Throughout, the text develops the symbolic representation of Jesus as the "morning star," praising Him and invoking His Presence. The final chorale opens with an affirmation of fulfillment.

This cantata is replete with affective motives, such as the motive of joy, and pictorial suggestions: in the opening movement the listener may sense the processional tread of the rhythm (The

(Continued on page 12)

LUDWIG ALTMAN

Organ

Organist for San Francisco's Temple Emanu-el and the San Francisco Symphony, this distinguished artist appears for the sixteenth time at the Festival. Before coming here he will have made a solo appearance with the Boston Pops Symphony under Arthur Fiedler's direction and after the Festival he will travel to Europe for his sixth consecutive recital tour.

ELEANOR BAILEY

Soprano

California winner, National Federation of Music Clubs' Young Artist Competition in 1961. A native of New York State, she has appeared in opera, oratorio and concert throughout the Bay Area as well as in the Mid-West and New York State. This is her first appearance at the Festival.

ARA BERBERIAN

Bass

A leading basso of the New York City Opera, this outstanding artist appears for the first time in Carmel. He has acquired enviable renown throughout the country for his performances in opera, oratorio and symphony concerts; he recently made his debut with the San Francisco Spring Opera. Among his many recordings, especially notable is that of Bach's Mass in B minor with Robert Shaw.

CAROLE BOGARD

Soprano

For the third season this relightful young artist appears as a soloist at the Festival. She has had a meteoric career since making her debut with the San Francisco Symphony a few years ago, and has appeared under the batons of such distinguished conductors as Joseph Krips, Darius Milhaud and Arthur Fiedler. While a most versatile artist she is especially noted for her performances of Baroque music.

JOHN BOGARD

Stage Director

Designer and Director, Opera Comique of San Francisco; Artistic Advisor, San Francisco Chamber Music Society. A graduate of the University of California, he has participated in many light opera and theatrical performances in the Bay Area.

CHARLES BRESSLER

Tenor

This brilliant singer is making a welcome return visit after appearing at the Festival in 1962. A graduate of the Juilliard School of Music and a former member of the New York Pro Musica, he has toured several times in Europe. In this country he has appeared with the New York Philharmonic, Chicago, Boston and Hollywood Bowl Orchestras and was chosen by Leonard Bernstein as one of the soloists for the opening night at Lincoln Center in New York.

CAROLE BURCH

Contralto

A member of the Festival Chorale in 1963 and 1964, Miss Burch now returns as a soloist in Monteverdi's "Orfeo." A graduate of Carleton College, she has also received a degree of M.A. at Stanford University, where she has made many solo appearances with the symphony and opera; she has recently appeared with the Sacramento Symphony.

MARVELLEE CARIAGA

Contralto

Recently soloist with the Seattle and Anaheim Symphonies, and at the Ojai Festival, Miss Cariaga also appeared last summer at Hollywood Bowl. She has a long list of operatic roles to her credit and has toured as soloist with the Norman Luboff Choir.

(Continued from page 11)

Three Kings), the scintillation of the star and the royal dignity evoked by the dangerously high Baroque horns.

The instrument used by Edward Haug in the opening movement is a special "discant" horn used principally in performances of the works of Bach and Handel. It is a double F and B-flat horn, the F tubing being an octave higher than that of the modern French horn. According to Grove's Dictionary and others, the Baroque French horn was played by the high trumpeters of the time, this being possible because the parts were so written that the horn and clarino (trumpet) did not play at the same time. The clarino and horn were of the same length, approximately nine feet. The horn played by Mr. Haug is of modern construction and was acquired by the late Ross Taylor as part of his collection of instruments. It was loaned to Mr. Haug by Mrs. Taylor for the Carmel Bach Festival.

Concerto for Harpsichord, Recorders and Strings in F major

(Allegro) — Andante — Allegro assai

ROBERTA and COLIN STERNE, Recorder
RALPH LINSLEY, Harpsichord

This concerto will be recognized as an arrangement, — by the composer, — of Brandenburg Concerto, No. 4, originally for solo violin and recorders. It is a compelling example of Bach's ability to adapt his own material to new media of performance. The solo violin part has been reworked to form a true soloistic part for the harpsichord. The recorder parts have been modified in some passages. Only when the full orchestra is engaged in the fugue does the harpsichord fall into a supporting role. The present work was completed in the early 1730's, approximately ten years after the Brandenburg Concertos had been written.

INTERMISSION

"Magnificat" in D major

Chorus: My soul doth magnify the Lord.

Aria (Mezzo-Soprano): And my spirit hath rejoiced.

Aria (Soprano): For He hath regarded the low estate of His handmaiden.

Chorus: All generations.

Aria (Bass): For He that is mighty hath done to me great things.

Duet (Alto and Tenor): And His mercy is on them that fear Him.

Chorus: He hath shown strength and scattered the proud.

Aria (Tenor): He hath put down the mighty.

Aria (Alto): He hath filled the hungry with good things.

Terzett (Soprano, Mezzo-Soprano and Contralto): He hath holpen His servant Israel.

Chorus: As He spake to our forefathers

Chorus: Glory be to the Father, and to the Son, and to the Holy Ghost.

MARIE GIBSON, Soprano

LOIS VARGA, Mezzo-Soprano

PAULINE LAW, Contralto

EDWARD JAMESON, Tenor

TOMMY GOLEEKE, Tenor

ARA BERBERIAN, Bass

Terzett: MARY ESTHER NICOLA, LaVONNE SMART, ARLENE WHITE.

GRETEL SHANLEY, LUCIA YATES, Flutes.

RAYMOND DUSTE, Oboe d'Amore

BACH FESTIVAL CHORUS, FESTIVAL CHORALE, BACH FESTIVAL ORCHESTRA

Set to the words of Mary as recorded in the Gospel according to St. Luke the "Magnificat" is a musical exegesis of this well-known scriptural passage. Each verse is interpreted according to the basic concept expressed in the text. Often a single word will suffice to determine the "affection" of the movement. The "Magnificat" opens with orchestra and chorus singing loud praises. The "Et exultavit," on the other hand, expresses the joy born of a more personal relationship to the Deity. In the following Soprano aria, the word "humilitatem" appears to have set the mood for the tender melody first sung by the oboe and then by the voice. With its sudden introduction of orchestra and chorus, "Omnes generationes" illustrates Bach's sensitivity to the literal as well as the mystical meanings of the text. The virility of "Quia fecit" gives way to a pastoral quality inspired by the word "misericordia," calling to mind the symbol of the good shepherd.

The forceful "Fecit potentiam" and the fugal "Sicut locutus est" follow the test as faithfully as do those already described. The "Gloria Patri," with which Bach concludes his "Magnificat," sweeps through rising waves of sound to a recapitulation of the triumphant music with which he opened this masterful work. The present version of the "Magnificat" was composed in Leipzig in 1723, and was performed on the first feast day of Christmas.

SATURDAY, JULY 17 | 11:00 A.M.

LECTURE PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

DR. RAYMOND E. KENDALL
MONTEVERDI'S "ORFEO"

ELLEN DESSLER

Cello

Solo cellist of the Bach to Mozart group, Ellen Dessler is also assistant principal of the Cabrillo Music Festival, Oakland Symphony and Oakland Chamber Orchestra. A student of Gabor Rejto and Colin Hampton, she participated in the Casals Master Classes and has performed in many other musical events of the Bay Area.

RAYMOND DUSTE

Oboe

Making his tenth appearance with the Bach Festival, this master of the oboe and oboe d'amore is a member of the San Francisco Symphony and Opera. He is also Director of the Bach to Mozart group and a member of the faculty of the San Francisco State College.

ALICE EHLERS

Harpsichord

We are fortunate to have this distinguished and internationally famous artist returning again to the Festival. World-renowned as harpsichordist, scholar and teacher in the field of Baroque music, she is a Professor of Music at the University of Southern California and visiting Professor at Berkeley.

MARIE GIBSON

Soprano

After an absence of two years, Miss Gibson is welcomed back to Carmel. In 1963 this fine artist was awarded a scholarship at the famous Bayreuth Master Class. A leading star of opera and television in Los Angeles, she was chosen to sing in Bach's "Christmas Oratorio" and "B Minor Mass" at the new Music Center there.

TOMMY GOLEEKE

Tenor

Since he first sang in the chorus five years ago, he has steadily risen to the rank of soloist. Mr. Goleeke has performed leading operatic and oratorio roles at the University of Washington and at Stanford University and is now completing his doctorate in voice at Stanford. He is currently teaching voice at Southern Illinois University.

EDWARD HAUG

Baroque Trumpet

Mr. Haug returns to the Festival for the ninth time. He is first trumpet in the San Francisco Opera Orchestra and a member of the San Francisco Symphony. Since 1946 he has been a member of the faculty of the San Francisco Conservatory of Music.

EVA HEINITZ

Viola da Gamba

Well known as one of the few masters of the viola da gamba, Mme. Heinitz has appeared extensively in Europe and both North and South America. Currently on the music faculty of the University of Washington, she has also concertized in joint recitals with Alice Ehlers. From Carmel she will go to Europe to appear with the Zurich Chamber Orchestra in Switzerland, Germany and Italy.

NORMA JEAN HODGES

Soprano

A resident of Carmel, Mrs. Hodges appears for the second time as soloist and Chorale member. During her career she has made appearances with the Chicago, Cincinnati, Sacramento, Fresno and Monterey symphonies.

JAMES HULL

Tenor

A resident of the Monterey Peninsula, this young singer is making his first solo appearance at the Festival. He has had considerable experience in oratorio and light opera and is currently music instructor in the Marina schools.

Orfeo, A Fable in Music

Claudio Monteverdi (1567-1643)

Poem by Alessandro Striggio

SANDOR SALGO
Music Director

ROBERT BRAUNS
Executive Director

JOHN BOGARD
Stage Director

IRENE GRIFFIN
Costume Designer

SAM ROLPH
Scenic Designer

MARIANNE CROWDER
Choreographer

MELVIN E. TAYLOR
Technical Supervisor

CAST

La Musica ..... CAROLE BOGARD
Hymen ..... JACQUELYN LAYNG
Orfeo ..... CHARLES BRESSLER
Euridice ..... ELEANOR BAILEY
Messagera ..... MARIE GIBSON
Speranza ..... CAROLE BURCH
Caronte ..... ROBERT OLIVER
Proserpina ..... MARVELLEE CARIAGA
Plutone ..... ARA BERBERIAN
Apollo ..... EDWARD JAMESON
Ninfa ..... NORMA JEAN HODGES
Shepherdess ..... PAULINE LAW
First Shepherd ..... TOMMY GOLEEKE
Second Shepherd ..... JAMES HULL
Third Shepherd ..... ROBERT BERNARD
First Spirit ..... ARTHUR HOLCOMB
Second Spirit ..... ROBERT OLSON
Third Spirit ..... WILLIAM FELBER
Eco ..... TOMMY GOLEEKE

Nymphs, Shepherds, Spirits: Members of the FESTIVAL CHORALE

Dancers: MARCIA RIDER, MARCIA GAMBRELL HOVICK, SUSAN KEMP, SUE HINSHAW, JOHN CASTELLO, FRANK WONG,
ELIZABETH HAYS, RALPH LINSLEY, Harpsichord
MARILYN SOMVILLE, Lute
GEORGE OLCZAK, Guitar
BEVERLY BELLOWS, Harp
KENNETH AHRENS, Organo di Legno
EVA HEINITZ, HAZELLE MILORADOVITCH, SALLY KELL, Viola da Gamba

BACH FESTIVAL ORCHESTRA

There will be one Intermission of fifteen minutes after Act II.

SYNOPSIS

PROLOGUE and ACT I

The Spirit of Music appears before the curtain to announce the theme and to request rapt attention of the birds, the waves, the breezes and the gentlemen of the court. Thracian shepherds and nymphs hear from one of their number how Orpheus' pleading has finally turned the fair Euridice's scorn to pity. They welcome Hymen to bless the union of Orpheus and Euridice. A nymph calls on the Muses to banish sorrow. They celebrate their joy in song and dance. A shepherd calls on Orpheus to express his happiness in song. Orpheus calls on his father, Apollo, to witness his perfect blessedness. Euridice cannot express her heart's happiness, for her heart is with Orpheus. While some go to the temple to offer prayers and incense, others remain behind to dance and sing their delight. All rejoice to behold Orpheus in as great an extremity of gladness as his former extremity of misery.

ACT II

When Orpheus returns from leaving Euridice with her friends, he finds the shepherds singing of the beauty of the country. A Messenger, Sylvia, appears with dire news, and when questioned, reveals that Euridice is dead, killed by a poisonous serpent while gathering flowers. In spite of every effort to save her, she died, with her husband's name on her lips. At first Orpheus is struck dumb with grief. Then he resolves to brave the Underworld and plead with his music for Pluto to release her. If he fails, he will stay in the Underworld with her. Silvia, loathing herself for being the bearer of bad tidings, retires for the rest of her days into a lonely cavern. The shepherds and nymphs lament, and warn men not to trust the gods.

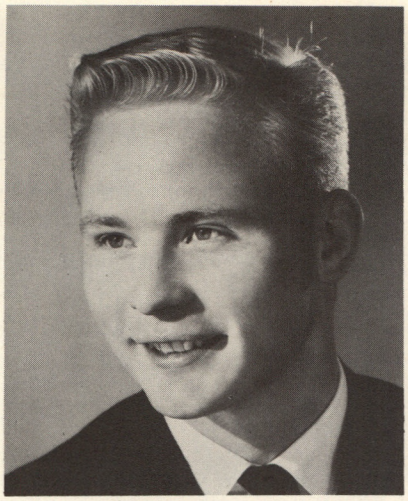
ACT III

Orpheus, led by Hope, arrives at the gates of Hell. Hope points out the legend on the gates: "All hope abandon, ye who enter here," and leaves him. Charon challenges the presence of a living mortal in Hades, and suspects his motives. Orpheus protests his innocence, and with all the powers of music at his command pleads eloquently for Charon to ferry him across the river Styx. Charon is moved, but remains true to his duty. As Orpheus laments his wretched state, denied both Heaven and Hell, Charon falls asleep, and Orpheus seizes the opportunity to cross the river Styx in Charon's boat. A chorus of spirits sings that man can accomplish anything if he sets his mind to it.

(Continued on page 16)

EDWARD JAMESON

Tenor



Native of New Mexico, but raised in Alaska, Mr. Jameson graduated as a voice and theory major from Willamette University, Oregon. Since 1961 he has attracted favorable attention throughout Northern California for his appearances in opera and oratorio. He was recently tenor soloist in the Northern California premiere of Britten's "War Requiem." This is his first appearance in Carmel.

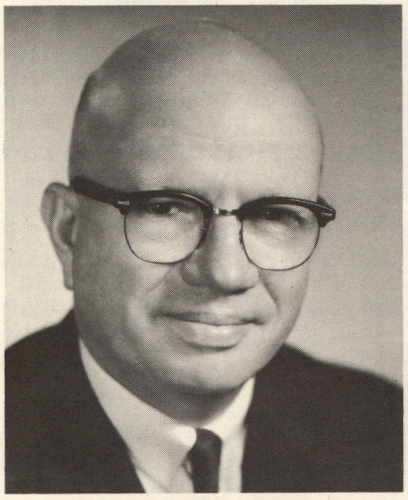
SALLY KELL

Cello

Sally Kell will be making her debut on the viola da gamba at this year's Bach Festival. Well known in the Bay Area, Miss Kell is principal cellist of the Oakland Symphony, the Oakland Chamber Orchestra, the San Francisco Ballet Orchestra, and also the Cabrillo Music Festival.

DR. RAYMOND E. KENDALL

Lecturer



Noted scholar, critic and educator, Dr. Kendall is welcomed back for his second year of participation in the Carmel Festival. Dean, School of Music, and Director of the Center for the Performing Arts, University of Southern California; Music Critic, Los Angeles Times.

PAULINE LAW

Mezzo-Contralto

Appearing first as Chorale member in 1961, Miss Law has been a soloist each year since then. A Southern Californian, she has sung with symphonies in Los Angeles, Pasadena, San Jose and Ojai, as well as on Television; has also toured in Europe.

RALPH LINSLEY

Harpsichord

For the 27th consecutive time this beloved artist returns to the Festival; it would not be the same without him. During the past season, Mr. Linsley made a repeat tour of Alaska with Nan Merriman, as well as extensive tours with Mildred Miller, Brian Sullivan and Zvi Zeitlin. Bachelor of Arts and Bachelor of Music, Yale University; Master of Music, University of So. California.

HAZELLE MILORADOVITCH

Viola da Gamba

Lecturer in Viols at Stanford University and member of the San Francisco Renaissance - Baroque Ensemble. Appearing in the Festival for the 9th consecutive year, she has just completed a tour of this country and Europe with the Antiqua Players of the University of Pittsburgh.

ISTVAN NADAS

Piano

This eminent pianist, appearing for the first time here, has recently returned from an extensive tour of Belgium, West Germany, England, Holland and Italy. A native of Hungary, he made an impressive debut in New York at Town Hall and is currently teaching at San Francisco State College. In May he was soloist with the San Francisco Symphony under Joseph Krips' direction.

MARY ESTHER NICOLA

Soprano

This valuable member of the Chorale returns for the fifth time and is to be heard this year also as soloist. She sang recently at Redlands University and has had other appearances in Southern California.

(Continued from page 14)

ACT IV

Proserpina, Queen of Hades, has heard Orpheus wandering through the country of death crying "Euridice!" and stirred by compassion, she pleads with her husband, Pluto, to grant Orpheus' prayer. Pluto consents out of love for Prosperpina, but stipulates that Orpheus must not turn to look at Euridice until they are out of the Underworld. He tells his spirits to proclaim his decree to Orpheus and his bride. Pluto's decision evokes new love in the breasts of both Proserpina and Pluto, and the chorus of spirits celebrates a triumph of pity and love in Hades. A spirit heralds the approach of Orpheus and Euridice, and they appear, climbing toward freedom. But becoming suspicious that Euridice may not be following him, Orpheus turns to look, and she fades from his sight, lamenting. Protesting, Orpheus is forced on alone.

ACT V

The scene shifts back to the fields of Thrace as the chorus sings:

"Behold how Orpheus conquered Hades with his lyre,
Yet conquered was by his desire."

Orpheus enters, beside himself with grief, and abandons himself to loneliness and misery, finding little solace in the company of his echo. Apollo, his father descends from heaven and reproaches his son for revelling in extremes, formerly of happiness, now of despair. Orpheus agrees to listen to his father's advice. Taking pity on his son, Apollo takes him to heaven. The chorus sings:

"Orpheus' cup of joy is filled,
He is risen to realms supernal . . .

"Thus to all of us is given
Who obey the gods eternal . . .

"He who sows his sede in sorrow
Fruits of grace shall reap to-morrow."

PROGRAM NOTE

In the annals of opera Monteverdi's "La Favola d'Orfeo," produced in Mantua in 1607, stands among the first works in this new genre. Vocally and instrumentally it exhibits a combination of the features of the music of the late Renaissance and early Baroque: expressive monody (solo voice with lute or guitar), the basso continuo, the instrumental "sinfonie" cultivated by Giovanni Gabrieli, the choral music and dances of the "intermedii" or court entertainments. From the latter Monteverdi derived also the "Orfeo" orchestra, famous in the history of instrumentation.

Following in the structural paths of its predecessors, "Orfeo" shifts rapidly from character to character in its expressive dialogue, and apart from two or three vocal pieces which approach the aria, the effect, while smooth-flowing, is kaleidoscopic. One should not expect to hear arias of the type known in the 18th and 19th centuries. Instead one finds the "stile rappresentativo," with highly florid treatment of individual syllables and words. In keeping with Monteverdi's stress on "La parole" (the word), this production of "Orfeo" is in Italian.

The present production of "Orfeo" has been prepared to conform as closely as practicable to what is known of the performance of 1607. A number of historical instruments are used. Dances of the types danced by ladies and gentlemen of the court—allemandes, galliards, corantos and branles—in the 1607 production have been introduced. The cast appears in costumes of the period. What is lacking is the elaborate stage machinery of the Baroque, but we must depend on the imagination of the Carmel Bach Festival audience to perform such feats as bringing Apollo down from heaven!

This performance is based on the edition of August Wenziger, with ornamentation and realization of basso continuo by Elizabeth Hays.

HISTORICAL INSTRUMENTS PLAYED IN MONTEVERDI'S "ORFEO"

Artists participating in the "Orfeo" perform on a number of historical instruments, some of them from the workshops of early instrument makers, others modern reproductions. The following descriptions have been provided by the artists who play these instruments, and whose names appear in the corresponding entries.

CORNETTI (ZINKEN). (Ralph La Canna, Edward Haug). Modern reproductions. The cornetto is an obsolete wind instrument, resembling a keyless oboe with a mouthpiece. Wooden tube, leather-covered.

CROMORNES (Roberta and Colin Sterne). Modern reproductions by Otto Steinkopf, Germany

The cromorne is a cane-shaped wind instrument, made of wood, and containing a double reed within a chamber at its top. It was made in various sizes and used in the late Middle Ages and the Renaissance. The German word "Krummhorn" refers to the instrument's characteristic curved shape.

HARPSICHORD (Elizabeth Hays). Modern instrument, made by Neupert in Nuernberg, Germany.

Two manuals; two-eight-foot stops, one four-foot, one lute. Property of the Carmel Bach Festival; anonymous donor.

HARPSICHORD (Ralph Linsley). Modern instrument, made by Wittmayer in Germany.

One manual; one eight-foot, one four-foot and lute stops. Bequeathed to the Carmel Bach Festival by Mrs. Helen Fuller.

LUTE (Marilyn Somville). Modern reproduction by Enrico Piretti, Bologna, Italy.

Copy of an original Magnus Tieffenbrucker, Junior, (Venice, 1600) in the Liceo Museum, Bologna. The original instrument had been repaired and adapted to 18th-century specifications by Johann Christian Hoffman (Bach's lute-maker) in Leipzig in 1721.

ORGANO DI LEGNO (Kenneth Ahrens). Designed and constructed by Otto Rindlisbacher, Zurich, Switzerland. Used in this performance by courtesy of Emil Norman and Brooks Clement.

"Organo di legno" or "wooden organ" is the term used during the 16th and 17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a reed organ. The Rindlisbacher organ used in the present performance is a tracker action instrument with a keyboard of 54 notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board pull down the keys of the manual through its own trackers. There are three stops: Gedackt 8-foot, Rohrfloete 4-foot and Principal 2-foot. The two lower octaves of the Gedackt 8-foot are constructed of wood; all the remaining pipes are of tin. (Information provided by Brooks Clement.)

RECORDERS (Roberta and Colin Sterne). Modern reproductions by Dolmetsch, England; Kueng, Switzerland; Stieber, Germany.

A vertical fipple-flute, the recorder was an important wind instrument in use from the 12th through the 18th centuries. It came in a variety of sizes, but the alto is the instrument which Bach and other Baroque composers meant when they called for a "flauto."

VIOLA DA GAMBA (Eva Heinitz). Made by Joachim Tielke, Hamburg, Germany, in 1683.

From the atelier of one of the most famous makers of viols and lutes, this instrument has a beautifully carved woman's head and some lovely decoration on the back; the peg box is delicately carved. Acquired in Berlin in 1931; previously played by Ludwig Dobereiner, one of the first musicians to revive old music and old instruments.

VIOLA DA GAMBA (Sally Kell). Modern reproduction by Wolfgang Nebel, Hamburg, Germany.

This instrument is a six-string bass viola da gamba.

VIOLA DA GAMBA (Hazelle Miloradovitch). Modern reproduction by Hermann Moeck, Germany.

This instrument is a six-string bass viola da gamba.

ROBERT OLIVER

Bass

We welcome the return of this outstanding basso, remembering his work in 1963 and in earlier Festivals. Mr. Oliver has made recent solo appearances under the batons of Stravinsky, Wallenstein, Solti and Salgo. In opera he has sung in a revival of Stravinsky's "Rake's Progress" in New York and in Milhaud's "David" with the San Francisco Symphony. His recording for Columbia include works of Bach, Schuetz and Schoenberg.

ROLF PERSINGER

Viola

Making his first appearance at the Festival, Mr. Persinger is principal violist of the San Francisco Symphony. Formerly associate first viola with the Chicago Symphony, he has also appeared at the Casals Festival and was founder of the Festival String Quartet. After a recent performance in San Francisco of the Bartok Viola Concerto, Alfred Frankenstein acclaimed him as the "incredible violist."

KATHARINE SCHLINGER

Soprano

Leader of the Festival Chorale, Mrs. Schlinger returns for her 8th year. Active soloist in Pasadena and frequent performer with the Claremont Symphony.

JAMES SCHWABACHER

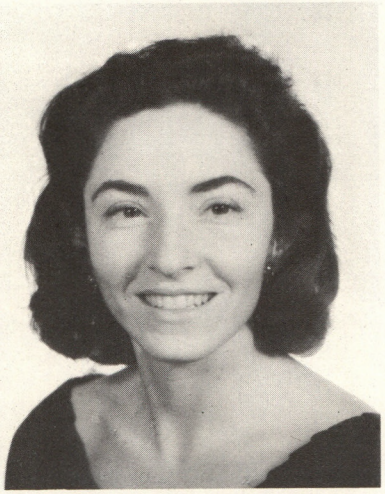
Tenor

This favorite singer of the Festival returns for the 16th year. A specialist in music of the Baroque period, particularly as the Evangelist in the "Passions." Mr. Schwabacher is known throughout this country and Europe for his appearances in opera, oratorio and recital, as well as in radio and television.

GRETEL SHANLEY

Flute

This young flutist has achieved wide recognition from solo appearances throughout this country, in France and in India. A graduate of the Eastman School of Music with both Bachelor's and Master's degrees, she was later awarded a Fulbright Scholarship for study at the Paris Conservatory. She has taught at the Oberlin Conservatory of Music and is at present a member of the Westwood Wind Quintet which recorded recently for Columbia.



EUDICE SHAPIRO

Violin

Returning for her second appearance at the Festival, Miss Shapiro has concertized extensively in this country, in Europe and New Zealand, both in recital and with major orchestras. She has won great acclaim from critics everywhere and is recognized as one of the finest violinists in America. Head of the violin department at University of Southern California, Miss Shapiro is also a resident artist and teacher at the Aspen Music Festival.

ROBERTA AND COLIN STERNE

Recorder, Virginals, Cromorne

These favorite Festival participants return to gladden our hearts and ears. Recent activities of the Sternes include a tour of the Southern States and of the English universities. In Paris, Brussels and Cologne they were presented in a number of Television programs. Members of the faculty at the University of Pittsburgh, they teach classes in Baroque and Renaissance music.

LOIS VARGA

Mezzo-Soprano

This gifted mezzo, already known to Carmel audiences as member of the Chorale during the past two seasons, now returns also as soloist. She appears frequently on the operatic stage with the Los Angeles, Guild and American Opera Companies; she was recently a member of the cast of "Salome," the initial operatic production at the new Los Angeles Music Center. Soloist at St. James Episcopal Church in Los Angeles.

SUNDAY, JULY 18 | 2:00 P.M.

CONCERT | SUNSET AUDITORIUM

THE PASSION OF OUR LORD ACCORDING TO ST. MATTHEW

J. S. BACH (1685-1750)

Evangelist ..... JAMES SCHWABACHER

Jesus ..... ARA BERBERIAN

Peter ..... ROBERT BERNARD

Judas ..... ROBERT WATERBURY

Caiaphas ..... HERBERT CABRAL

High Priests ..... VINCENT RUSSO
WILLIAM FEUERSTEIN
BRUCE GRIMES

Pilate ..... WILLIAM FELBER

Pilate's Wife ..... KATHARINE SCHLINGER

First False Witness ..... ARLENE WHITE

Second False Witness ..... ROBERT FARIS

First Maid ..... MARION FLAHERTY

Second Maid ..... JACQUELYN LAYNG

Twelve Disciples: KATHARINE SCHLINGER, MARY ESTHER NICOLA, LOIS UTTERBACK, JACQUELYN LAYNG, CAROLE BURCH, MARVELLE CARIAGA, TOMMY GOLEEKE, ROBERT PEARSON, WILLIAM LYON LEE, ROBERT BERNARD (Peter), ROBERT WATERBURY (Judas), CHRISTOPHER HUNGERLAND

MARIE GIBSON, Soprano — EDWARD JAMESON, Tenor
PAULINE LAW, Contralto — ROBERT OLIVER, Bass

The Chorale Melody is sung by CAROLE BOGARD

ROSEMARY WALLER, Violin

EVA HEINITZ, Viola da Gamba

ROBERT and COLIN STERNE, Recorder

GRETEL SHANLEY, LUCIA YATES, Flute

RAYMOND DUSTE, JEAN STEVENS, Oboe and English Horn

Continuo: RALPH LINSLEY, Harpsichord; KENNETH AHRENS, Organ; SALLY KELL, ELLEN DESSLER, Cello; MARY BRESLER, Contrabass.

BACH FESTIVAL CHORUS, FESTIVAL CHORALE
BACH FESTIVAL ORCHESTRA

PART I

PROLOGUE: THE ROAD TO CALVARY
Chorus — Come ye daughters, share my anguish

THE ANNOUNCEMENT OF THE PASSION
Recitative (Evangelist, Jesus) — When Jesus had finished all these sayings
Chorale — O blessed Jesu

THE RULERS CONSPIRE AGAINST JESUS
Recitative (Evangelist) — Then assembled together the chief priests
Chorus (Conspirators) — Not upon the feast

THE ANNOINTING AT BETHANY
Recitative (Evangelist) — Now when Jesus was in Bethany
Chorus (Disciples) — To what purpose is this waste?
Recitative (Evangelist, Jesus) — When Jesus perceived it
Recitative (Alto) — O blessed Saviour
Aria (Alto) — Grief and pain

THE TREASON OF JUDAS
Recitative (Evangelist, Judas) — Then one of the twelve called Judas Iscariot
Aria (Soprano) — Bleed and break

THE PREPARATION OF THE PASSOVER
Recitative (Evangelist) — Now on the first day of the feast
Chorus (Disciples) — Where wilt Thou
Recitative (Evangelist, Jesus) — He said, Go into the city
Recitative (Evangelist) — And they became troubled
Chorus (Disciples) — Lord, is it I?
Chorale — 'Tis I who should repenting

THE INSTITUTION OF THE EUCHARIST
Recitative (Evangelist, Jesus, Judas) — And He answered
Recitative (Soprano) — Although both heart and eyes o'erflow
Aria (Soprano) — Lord, to Thee my heart I proffer

AT THE MOUNT OF OLIVES
Recitative (Evangelist, Jesus) — And when they had sung a hymn
Chorale — From ill do Thou defend me

PETER'S DENIAL FORETOLD BY JESUS
Recitative (Evangelist, Jesus, Peter — Peter answered
Chorale — Near Thee would I be staying

THE AGONY IN THE GARDEN
Recitative (Evangelist, Jesus) — Then cometh Jesus
Recitative (Tenor) and Chorus — Behold, how throbs the heavy-laden breast
Aria (Tenor) and Chorus — I would beside my Lord

JESUS' PRAYER IN THE GARDEN
Recitative (Evangelist, Jesus) — And He went yet farther
Recitative (Bass) — The Saviour, low before His Father
Aria (Bass) — Gladly would I be enduring
Recitative (Evangelist, Jesus) — And He came to His disciples
Chorale — The will of God be always done

THE BETRAYAL AND ARREST
Recitative (Evangelist, Jesus, Judas) — And He came and found them asleep

CHRIST IS BOUND AND LED INTO THE CITY
Duet (Soprano, Alto) and Chorus — Behold, my Saviour now is taken

THE DISCIPLES FORSAKE CHRIST
Recitative (Evangelist, Jesus) — And behold, one of them which were with Jesus

THE CHRISTIAN SOUL BEWAILS THE FRAILTY OF MANKIND
Chorale—Fantasia — O man, bewail thy grevious sin

INTERMISSION (Thirty minutes)

PART II

PROLOGUE: THE DAUGHTER OF ZION SEEKS THE SAVIOUR
Aria (Alto) and Chorus — Ah, Now is my Saviour gone

IN THE COURT OF CAIAPHAS
Recitative (Evangelist) — And they that had laid hold on Jesus
Chorale — The crafty world would fain devise
Recitative (Evangelist, False Witnesses, High Priest) — Yea, tho' many lying witnesses
Recitative (Tenor) — He holds His peace
Aria (Tenor) — Be still
Recitative (Evangelist, High Priest, Jesus) — And the High Priest answered
Chorus (Turba) — He is guilty of death
Recitative (Evangelist) — Then did they spit in His face
Chorus (Turba) — Now tell us. Thou Christ
Chorale — O Lord, who dares to smite Thee?

PETER'S DENIAL
Recitative (Evangelist, First and Second Maids, Peter) — Now Peter sat without
Chorus (Conspirators) — Truly thou also are one of them
Recitative (Evangelist, Peter) — Then He began to curse
Aria (Alto) — Have mercy, Lord, on me
Chorale — Once I loved from Thee to wander

(Continued on page 19)

CONCERT — SUNSET AUDITORIUM

(Continued from page 18)

THE END OF JUDAS
Recitative (Evangelist, Judas) Now when the morning came
Chorus (Conspirators) And what is that to us?
Recitative (Evangelist, High Priests) And he cast down the pieces of silver
Aria (Bass) Bring Him back, is all my prayer

JESUS' TRIAL BEFORE PILOT
Recitative (Evangelist, Pilate, Jesus) And they took counsel together
Chorale Whate'er may vex or grieve Thee
Recitative (Evangelist, Pilate, Pilate's Wife, Chorus) Now at that feast
Chorus (Conspirators, Turba) Let Him be crucified!
Chorale O wondrous love, this sacrifice to offer
Recitative (Evangelist, Pilate) And the Governor said, Why, what evil hath He done?
Recitative (Soprano) To all men Jesus good hath done
Aria (Soprano) In love my Saviour is dying
Recitative (Evangelist and Chorus) But they cried out the more
Recitative (Evangelist, Pilate) When Pilate had seen
Chorus (Turba) His blood be on us
Recitative (Evangelist) And Pilate then set Barabbas free
Recitative (Alto) O gracious God!
Aria (Alto) If my tears be unavailing

THE CROWNING WITH THORNS
Recitative (Evangelist) Then the soldiers of the governor took Jesus
Chorus (Soldiers) We hail Thee, King of the Jews!
Recitative (Evangelist) And then they spat on Him
Chorale O Thou, with hate surrounded

THE WAY OF THE CROSS
Recitative (Evangelist) And after they had mocked Him
Recitative (Bass) In truth, to bear the Cross
Aria (Bass) Come, healing Cross

THE CRUCIFIXION
Recitative (Evangelist) And whey they were come to a place called Golgotha
Chorus (Turba) Thou that destroyest the temple of God
Recitative (Evangelist) And likewise also did the chief priests
Chorus (Turba) He saved others, Himself He cannot save
Recitative (Evangelist) The robbers also, which were crucified with Him
Recitative (Alto) Ah, Golgotha
Aria (Alto) and Chorus Look ye! Jesus waiting stands

THE DEATH OF CHRIST
Recitative (Evangelist, Jesus) Now from the sixth hour
Chorus (Disciples) He calleth for Elijah
Recitative (Evangelist) And straightway one of them ran
Chorus (Turba) Wait, wait and see
Recitative (Evangelist) And again Jesus cried aloud and departed
Chorale When comes my hour of parting
Recitative (Evangelist) And behold, the veil of the temple
Chorus (Turba) Truly, this was the Son of God
Recitative (Evangelist) Many women were gathered there

THE DESCENT FROM THE CROSS
Recitative (Bass) At evening, hour of calm
Aria (Bass) Make thee clean, my heart, from sin
Recitative (Evangelist) And Joseph took the body
Chorus (Conspirators) Sir, we bear it in mind
Recitative (Evangelist, Pilate) And Pilate said to them
Recitative (Solo Quartet) and Chorus And now the Lord to rest is laid
Chorus and Solo Quartet In deepest grief

The Passion according to St. Matthew was begun in 1728 and first performed at the Thomaskirche in Leipzig on Good Friday, 1729. Though abounding in highly dramatic scenes, it is, as Bukofzer phrases it, a work of "contemplative tone and epic composure." There exists in fact, an over-all dramatic plan which has been summed up by Albert Schweitzer as " at once simple and ingenious:"

"The story of the Passion is cast in a series of pictures (scenes). At the characteristic points the narrative breaks off and the scene that has just passed is made the subject of a pious meditation. This is effected in arias that are usually led up to by an arioso-like recitative. At minor resting points the feelings of the Christian spectators are expressed in chorale verses."

The text of the St. Matthew Passion, apart from the traditional chorales and the Gospel words, was fashioned by Picander, following the Passion Oratorio text of Brockes. This latter source is responsible for the "Daughter of Zion," sung by the Solo Alto, whom Bach endows with the special role of expressing the poignant feelings of a follower of Christ.

In the narrative sections of Bach's Passion the Scriptural story is entrusted to the Evangelist, whose lines provide a framework for the individual utterances and the dialogues of Jesus, Peter, Judas and the other "dramatis personae." The choruses represent the Conspirators (in red robes), the Christian community (in white robes) and, later in the drama, the soldiers of the Governor and the crowd (Turba), gathered at the foot of the Cross. The disciples, wear blue robes during the first part of the Passion; their reappearance in white robes during the second part symbolizes the shared guilt of the entire Christian community for the death of the Saviour.

Bach incorporates pictorial and dramatic symbolism and some elements of realism into the fabric of his music. His great canvas contains such masterly brush strokes as the "halos" (chords played by strings and organ) surrounding the words of Jesus, the melodic representation of the Cross and the hocket-like question, "Lord, it is I!" which tumbles from the lips of the disciples when Jesus declares that "One of you will betray me." On a broader scale, each movement has its special "affection" suggested by the mood of the text. Through the chorales, the contemplative arias and the opening and closing choruses, Bach looks toward the spiritual involvement of the congregation by causing them to reflect on the significance of the "action" they are witnessing.

MONDAY, JULY 19 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

ROBERTA STERNE, Recorder, Viol, Harpsichord

COLIN STERNE, Recorder, Lute, Cromorne, Renaissance and Baroque Flutes

MARY ESTHER NICOLA, Soprano

HAZELLE MILORADOVITCH, Viola da Gamba

Five Flemish Pieces
Een frolic wesen — Jacques Barbireau (c. 1408-1491)
Pour l'amour — Guillaume Dufay (c. 1400-1474)
Vray dieu d'amours — Antoine Brumel (fl. 1500)
J'ay pris amours — Heinrich Isaac (c. 1450-1517)
La Morra — Heinrich Isaac

Three Fantasias of Thomas Morley (1557-1602)
The Shepherd's Pipe
The Lament
Fantasia a 3

Four Songs of Giulio Caccini (c. 1546-1618)
O, che felice giorno
Aur! amorosa
Sfogava con le stelle
Amor, ch'attendi

Two Pieces of Girolamo Frescobaldi (1583-1643)
Aria detto Balletto
Canzona

Et e pur dunque vero — Claudio Monteverdi (1567-1643)

Sonata in E Minor for Flute and Bass — Jean-Marie Leclair (1697-1764)
Adagio—Allegro moderato—Largo—Allegro

MONDAY, JULY 19 | 8:30 P.M.

CONCERT | SUNSET AUDITORIUM

"PASTORAL" WORKS OF BACH AND HANDEL

Features characteristic of the musical elaboration of pastoral subjects in the secular dramatic music of the 17th and 18th centuries found employ in the instrumental and sacred vocal music of the same period. For examples, we may turn to the "pastorale ad libitum" of Corelli's "Christmas" Concerto and the movement "Et in unam sanctam . . . ecclesiam" of the Bach B minor mass. Not only were certain meters (notably 3/8, 6/8 and 12/8) typical of the "pastoral" pieces; instruments such as the flute and oboe were considered "pastoral" par excellence. Of the three compositions on this evenings's program one was known as a "pastoral" and the other features an instrument within this category.

Suite No. 2, for flute and strings, in B minor.....**J. S. Bach** (1685-1750)

Overture (Grave) — Allegro — Rondeau (Allegro) — Sarabande (Andante) — Bourree I (Allegro) — Bourree II — Polonaise (Moderato) — Menuet — (Allegretto) — Badinerie (Allegro)

GRETEL SHANLEY, Flute

MEMBERS OF THE BACH FESTIVAL ORCHESTRA

The second Bach Suite for Orchestra has the smallest instrumental ensemble of the four; it consists of a solo flute, first and second violins and violas and continuo. Despite the presence of a solo instrument and a body of strings, the work is not a concerto but a suite of dances introduced by a slow-fast French Overture and including optional dance-like movements, the Rondeau and the Badinerie. The flute plays as a solo instrument in the episodic sections of the Overture, a short section of the Rondeau, in the Bourree II, the Double of the Polonaise and in the Badinerie. Elsewhere it doubles the first violin part.

Concerto for violin in D minor .....**J. S. Bach**

Allegro — Adagio — Allegro

EUDICE SHAPIRO, Violin

MEMBERS OF THE BACH FESTIVAL ORCHESTRA

"With the exception of the second, all the concertos may be traced back to violin concertos." So runs the statement relative to the keyboard concertos in Wolfgang Schmieder's index to Bach's works. In most cases the originals have been lost. But Professor Ingolf Dahl of the University of Southern California has reconstructed the "original" violin concerto from which the well-known harpsichord concerto in D minor was presumably drawn. While preserving the drive of the opening Allegro, the cantabile quality of the Adagio, and the bounding motion of the Finale, Professor Dahl has recreated the work as a characteristic concert piece for violin.

INTERMISSION

ACIS AND GALATEA, pastoral .....**G. F. HANDEL** (1685-1759)

Galatea .....CAROLE BOGARD

Acis .....CHARLES BRESSLER

Damon .....JAMES SCHWABACHER

Polyphemus .....ROBERT OLIVER

Chorus of Nymphs and Shepherds.....Members of the FESTIVAL CHORALE

BACH FESTIVAL ORCHESTRA

ACT I

Sinfonia.

Chorus. — Oh, the pleasure of the plains

Galatea. — Ye verdant plains

Air. Hush, ye pretty warbling quire

Acis. — Air. Where Shall I seek the charming fair

Lo! here my love

Air. Love in her eyes sits playing

Galatea. — Oh! didst thou know the pains of absent love

Air. As when the dove laments

Galatea. } Acis. } Duet Happy we

Chorus. — Happy we

ACT II

Chorus. — Wretched lovers

Polyphemus — I rage, I melt, I burn

Air. O ruddier than the cherry

Whither, fairest, art thou running

Galatea. — The lion calls not to his prey

Polphemus. — Thee, Polyphemus, great as love

Galatea. — Of infant limbs to make my food

Polyphemus. Air. Cease to beauty to be suing

Damon. Air. Would you gain the tender creature

Acis. — His hideous love provokes my rage

Air. Love sounds th'alarm

Damon. Air. Consider, fond shepherd

Galatea. — Cease, oh cease, thou gentle youth

Galatea. Acis. Trio. } The flocks shall leave the mountains

Polyphemus. } Torture, fury, rage, despair

Acis. — Help, Galatea, help

Chorus. — Mourn, all ye muses

Galatea. } Must I my Acis still bemoan

Chorus. } Cease, Galatea, cease to grieve

Galatea. — 'Tis done: thus I exert my pow'er divine

Air. Heart, the seat of soft delight

Chorus. — Galatea, dry thy tears

"Acis and Galatea," this year's offering in the Handel cycle, stands, according to Winton Dean, on the path between masque and oratorio, though strictly speaking it is a masque. This term was used in England to designate a dramatic piece, usually of mythological character, which was sometimes performed with music and ballet upon the stage and sometimes merely sung in the concert room. In its earlier Italian version "Acis and Galatea" was called a Serenata, and it has also been known as a pastoral and an oratorio.

In its subject matter and treatment, the work is certainly pastoral. It is based on Ovid's "Metamorphoses," XIII, and the story was worked into a libretto by John Gay, later the poet of "The Beggar's Opera."

The simple plot deals with the love of the sea-nymph Galatea for the shepherd Acis. By the end of the first act Acis, disregarding the cautionary exhortations of Damon, is completely happy in his love for Galatea. But gloom descends as Act II opens. The Cyclopean monster Polyphemus appears and proceeds to woo Galatea with his pipe. The nymph is terrified, and as Acis prepares to do battle the monster slays him by hurling a "massy ruin." Galatea's sorrow is eventually assuaged by the nymphs and shepherds who, acting as a Greek chorus, prevail upon her to use her divine power and turn Acis into a fountain or stream, "murmuring still his gentle love."

It is believed that Handel composed "Acis and Galatea" in 1718 while in the service of the Duke of Chandos, but the first public performance which can be definitely documented appears not to have taken place until 1731. According to Dean, it was the most frequently revived of all Handel's works during his lifetime, and the climax of the English masque tradition. Although pervaded by the influence of Purcell, it points the way to the Handelian oratorio in the beauty of its orchestration, the sensitive treatment of the chorus, and the penetrating musical delineation of the character of Polyphemus, "Handel's first immortal stage figure."

TUESDAY, JULY 20 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

EUDICE SHAPIRO, Violin
ALICE EHLERS, Harpsichord

Franz Joseph Haydn (1732-1809)
Sonata in G major
Andante—Allegro

Sonata No. 1, in G major
Andante—Allegro

Heinrich Franz von Biber (1644-1704)

Sonata No. X—"Crucifixion of Christ"
Praeludium—Aria con Variazioni

Sonata No. XI—"Resurrection of Christ"
Sonata—Surrexit Christus hodie

IRENE SHARP, Cello continuo

In the years around 1675 Biber composed 15 Violin Sonatas which represent episodes in the life of Christ. For the purpose of obtaining unusual chords, or for changing the tone color, Biber used the "Scordature," or "abnormal" tuning of the stringed instrument. The Bass is realized by Paul Hindemith, with whom I had the honor of playing these Biber Sonatas. —Alice Ehlers.

Johann Sebastian Bach (1685-1750)
Sonata No. 4, in C minor

Siciliano—Allegro—Adagio—Allegro

TUESDAY, JULY 20 | 3:00 P.M.

ORGAN RECITAL | BETHLEHEM LUTHERAN CHURCH, MONTEREY

LUDWIG ALTMAN, Organist
VOCAL ENSEMBLE conducted by PRISCILLA SALGO
JOHANN SEBASTIAN BACH (1685-1750)
The "Clavieruebung" Part III — Complete Performance

First section

Prelude in E flat major (pro Organo pleno)

The Kyrie

Kyrie, God Father in Eternity
Four-part vocal setting
Large version for organ (cantus firmus in soprano)
Short version (alio modo, manualiter)
Christe, Comforter of all mankind
Four-part vocal setting
Large version (cantus firmus in tenor)
Short version (manualiter)
Kyrie, God, Holy Ghost
Four-part vocal setting
Large version (cantus firmus in bass)
Short version (manualiter)

The Gloria

Glory to God in the Highest
Four-part vocal setting
Organ version in trio form (cantus firmus in alto)
Large version (for two manuals and pedal)
Short version (manualiter)

The Ten Commandments

These are the Holy Ten Commandments
Four-part vocal setting
Large version (cantus firmus in canon at the octave)
Short version (a la Gigue, manualiter)

The Creed

We all believe in One God
Four-part vocal setting
Large version (in Organo pleno)
Short version (Fughetta, manualiter)

In the Laukhuff organ of the Bethlehem Lutheran Church the 28th Annual Carmel Bach Festival has available an instrument which in its overall design corresponds to the organ of Bach's time, although it was built only a few years ago. Organ construction has undergone constant and at times revolutionary changes, and while there are many good organs in California, only a handful are ideally suited for the performance of Baroque music. The Bosch organ used for this recital and next Thursday's recital belongs to this select category because in its construction are reinstated principles of stop selection, voicing, wind pressure and placement which were lost in the Romantic era but which are now experiencing a revival.

It has thus become feasible to present in its entirety—in two recitals—one of the weightiest monuments of all organ literature and a cornerstone of Bach's towering achievements: the "Clavieruebung" Part III, sometimes called "The German Organ Mass." The work was written in 1739 and represents the third collection in a series of four, all composed for keyboard instruments; the other collections include such music for harpsichord, as the "Italian Concerto" and the "Goldberg Variations." Bach's grand plan for his organ compilation is as follows: An organ prelude of heroic character opens the collection and an equally majestic fugue in the identical key of E flat major closes it. Between these two stupendous pillars of tone are 21 chorale-preludes, following the order of the catechism as taken over by Martin Luther in his vernacular German Mass. Each melody is treated twice, in a large version with pedal obbligato and a short one for manuals alone. Only in the "Glory to God in the Highest" does Bach provide three settings in order to depict the triunity of God.

Bach's chorale treatment is often so involved that the listener has difficulty in tracing the basic melody. For this reason a vocal ensemble conducted by Priscilla Salgo will precede the organ versions, singing the chorales in their unadorned hymn form. The harmonizations used are either those of Hans Leo Hassler (1608) or those of Bach himself.—Ludwig Altman.

TUESDAY, JULY 20 | 8:30 P.M.

CONCERT | SUNSET AUDITORIUM

BACH'S SOLOISTS: SONATA TO CONCERTO

Throughout his life Bach was concerned with the relationship of soloists to ensemble, and his compositions range from works for solo instruments, such as the violin, to works employing a great variety of vocal and instrumental forces. It is therefore to be expected that his works would provide rich resources for the study of the concerto principle, or principle of opposing musical forces. In this evening's program we find many examples, including a concerto grosso (the Brandenburg) and a concerto for a solo instrument.

Sonata for flute and harpsichord No. 1, in B minor

Andante—Largo e dolce—Presto—Allegro

GRETEL SHANLEY, Flute
ALICE EHLERS, Harpsichord

Bach's biographer Philipp Spitta considers this work the best of the three sonatas for flute and harpsichord. He speaks of "the magnificent freedom and beauty of its form, its depth and overpowering intensity of expression" and affirms that "it reaches the highest level of Bach's style."
Sonata for solo violin No. 1, in G minor

Sonata for solo violin No. 1, in G minor

Adagio—Fuga: Allegro—Siciliano—Presto

EUDICE SHAPIRO, Violin

About 1720 Bach wrote three sonatas and three partitas for solo violin. The partitas consist largely of dances, while the sonatas retain the general format of the present work. As Spitta points out, in a work for solo violin written in several "voices," "the progression of the subsidiary parts frequently can only be indicated, and has to be filled up by the hearer," but they are there all along for him who can hear them.

Sacred Cantata No. 32, "Liebster Jesu, mein Verlangen"

Aria (Soprano). Liebster Jesu, mein Verlangen (Dearest Jesus, all my longing)
Recitative (Bass): Was ist's, was ist's (How is it you have sought me?)
Aria (Bass): Hier, in meines Vaters Staette (Here in my father's dwellings)
Recitative (Soprano, Bass): Ach, heiliger und grosser Gott! (Oh, great and holy God!)
Duet (Soprano, Bass): Nun verschwinden alle Plagen (Now all torments disappear)
Chorale: Mein Gott, oeffne mir die Pforten (My God, open up the portals)

MARIE GIBSON, Soprano ARA BERBERIAN, Bass
MEMBERS OF THE FESTIVAL CHORALE
BACH FESTIVAL ORCHESTRA

In Cantata No. 32 we find an example of the "spiritual dialogue" familiar to the pietism of Bach's time. Characteristically, the soul is represented by a soprano voice and the person of Christ by a bass. This type of dialogue occurs also in Bach's sacred cantata "Wachet auf," in which, according to Philipp Spitta, there are "duets of the highest art, which breathe of chaste fervency without ever trenching on the domain of personal passion." In "Liebster Jesu," the soul asks its question in the first aria and Jesus answers in the following recitative and aria. Then occurs a duet portraying spiritual bliss and the cantata closes with a chorale.
This cantata is marked for the first Sunday after Epiphany. Although Schmieder places this cantata at 1740 or 1738, Spitta, on the basis of watermarks, assigns a date some 15 years earlier.

INTERMISSION

Concerto in the Italian Style

Allegro vivace—Andante—Presto

ALICE EHLERS, Harpsichord

In this concerto Bach successfully incorporated into a composition for a single keyboard instrument the principles of concerto writing which he had employed in his orchestral and choral works. Since the origins of the concerto are found in Italy, Bach appropriately designated his work "in the Italian style." Hearing it, we are conscious of the tutti, the solo passages, the contrasts in texture, the ostinato in the Andante, in short, of practically all the characteristics of a work for harpsichord and orchestra, rather than harpsichord alone. It is in the Andante, as Spitta reminds us, that the influence of the violin, with which the early concerto was concerned, is most easily perceived.

Brandenburg Concerto No. 6, in B flat major

Allegro—Adagio ma non troppo—Allegro

ROLF PERSINGER, DENNIS LUFKIN, Viola
EVA HEINITZ, HAZELLE MILORADOVITCH, Viola da gamba
ELLEN DESSLER, Cello
Continuo: RALPH LINSLEY, Harpsichord
MARY BRESLER, Contrabass

Although we have no definite information regarding the motivation for the choice of the various instrumental groups employed in the six Brandenburg concertos, the exploration of instrumental sonorities appears to be a strong factor. In Concerto No. 6, all of the instruments are comparatively low in pitch, the highest note sounded being two-lined G. This final concerto is one of the three in which concertino and ripieno are practically one and the same, and it is in motivic interplay rather than in the distinct separation of instrumental groups that we find the writing characteristic of a concerto grosso. The first movement opens with an interlocking canon between the two violas at the unison over a steady eighth-note motion in the lower instruments, and this is followed by a motive in which the rhythmic pattern is reversed. The Adagio, on the other hand, is structured on a ground bass shadowed by the cello, over which the violas weave their imitatively melodic lines. The gambas, absent from the slow movement join in the gigue-like finale, in which the steady tread of the opening Allegro is reestablished as a hallmark of the ritornello.

Pictures in the Program by HANK KRANZLER — Palo Alto

TOWER MUSIC
will be played at Sunset Auditorium one half hour before each concert. Brass Choir: CHARLES BUBB, Jr., RALPH LA CANNA, Trumpet; DANIEL LIVESAY, JEROME JANSEN, RON BERTUCELLI, Trombone.

No Tapes or Recordings Permitted

Sunset Auditorium, like a Bach fugue.

WEDNESDAY, JULY 21 | 11:00 A.M.

SYMPOSIUM | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

HEINRICH SCHUETZ'S "CHRISTMAS STORY"

MODERATOR: DR. RAYMOND E. KENDALL, Dean, School of Music, University of Southern California

PANEL: DR. VIRGIL WHITAKER, Provost, Stanford University

DR. LAWRENCE MOE, Chairman, Music Department, University of California

WEDNESDAY, JULY 21 | 11:00 P.M.

CONCERT | CARMEL MISSION BASILICA

THE CHRISTMAS STORY

Heinrich Schuetz (1585-1672)

The Evangelist ..... CHARLES BRESSLER
Herod ..... ARA BERBERIAN
First Angel ..... NORMA JEAN HODGES
Second Angel ..... MARY ESTHER NICOLA
First Shepherd ..... CAROLE BURCH
Second Shepherd ..... JACQUELYN LAYNE
Third Shepherd ..... ARLENE WHITE
First King ..... ROBERT OLSON
Second King ..... WILLIAM LYON LEE
Third King ..... WILLIAM FEUERSTEIN
First High Priest ..... EDWARD JAMESON
Second High Priest ..... HERBERT CABRAL
Third High Priest ..... ROBERT WATERBURY
Fourth High Priest ..... ROBERT BERNARD

FESTIVAL CHORALE
BACH FESTIVAL ORCHESTRA
KENNETH AHRENS, Organ

Introduction or Overture to the Birth of Our Lord Jesus Christ: Hear the birth of the Son of God

Recitative (Evangelist): And behold, it came to pass

Intermedium I (The Angel to the Shepherds in the Field): Be not afraid

Recitative (Evangelist): And suddenly there was with the angel

Intermedium II (Chorus of angels): Glory to God

Recitative (Evangelist): And, as the angels were gone

Intermedium III (The Shepherds in the Fields): Let us even now go to Bethlehem

Recitative (Evangelist): And they all came hurrying, and found the two there . . . and . . . the child

Intermedium IV (Intermedium of the Three Kings): Where is the newborn King of Israel?

Recitative (Evangelist): Now when King Herod was told these happenings

Intermedium V (High Priests and Scribes): In Bethlehem, the city of David

Recitative (Evangelist): Then King Herod called the three wise men privily

Intermedium VI (Herod): Now go forth, now go to seek him

Recitative (Evangelist): When the wise men heard the King

Intermedium VII (The Angel to Joseph): Get thee up, Joseph . . . and take the child now . . . and fly

Recitative (Evangelist): Then he arose and took the child

Intermedium VIII (The Angel to Joseph): Get thee up, Joseph and go forth now into Israel

Recitative (Evangelist): And he arose and took the Christ child

Conclusion of the Birth of Our Lord and Saviour, Jesus Christ: Now let us all thank thee, God.

Toward the end of his long period of service (1617-1672) to the Elector of Saxony at Dresden, Heinrich Schuetz composed a Christmas counterpart to the "Resurrection Story" which he had written in 1623. This work, requested by the new Elector, was "Story of the Joyful and Blessed Birth of the Son of God and Mary, Jesus Christ, our Sole Mediator, Redeemer and Saviour." Schuetz was born one hundred years before Bach, and studied in Venice under Giovanni Gabrieli. Although we are uncertain of the exact channels through which these compositional practices passed, Schuetz was a major force in the transmission of the recitative and concertato styles from the Italian Baroque of the early 17th century to the German high Baroque of the time of Bach.

In Schuetz's "Historia" the dramatic telling of the Christmas story according to Luke and Matthew is placed between the two pillars of the introductory and closing choruses. The narrative sections of the scriptural text are sung by an Evangelist with continuo accompaniment; the dialogues are set as concerted vocal-instrumental numbers—called "Intermedia" by the composer—in which parts are assigned to the angels, shepherds, the three kings, Herod and other participants in the sacred drama. The Schuetz "Christmas Story" is thus a direct forerunner of the Passions of Johann Sebastian Bach.

The term "intermedium" must have been drawn by Schuetz from his stay in Venice, where this name was used to designate the "festal music pageantry of half-dramatic nature used especially in connection with wedding festivities at the Renaissance courts of upper Italy." (Moser) But here Schuetz converts a secular practice to an eminently sacred dramatic usage. The edition used is that of Arthur Mendel, published by G. Schirmer.

Attendite, popule meus," Symphonia Sacra No. 14
Heinrich Schuetz

ROBERT OLIVER, Bass
DANIEL LIVESAY, JEROME JANSEN, RON BERTUCELLI, JACK SUDMEIER, Trombone
Continuo: KENNETH AHRENS, Organ

This setting of the injunction of Asaph (Psalm 78) is a companion piece to "Fili mi, Absalom" (Symphonia Sacra No. 13) performed at the Carmel Bach Festival in 1957 and 1962. The scoring is identical: bass voice, four trombones and continuo. Schuetz's biographer, H. J. Moser, calls attention to the "moving tone of apprehensive warning, even of lamentation, which expresses itself especially in the two descending steps of a fifth following each other at the third." Schuetz's genius is revealed in this work by the admixture of a generally measured tread in the voice and active counterpoint in the instruments, conveying at one and the same time feelings of solemnity and urgency. Word painting is achieved through such devices as the descending fifths—mentioned above—on "inclinate" ("bow down") and melismas on "narraverunt" ("have told"). The text follows: "Give ear, O my people, to my Law: incline your ears to the words of my mouth. I will open my mouth in a parable: I will utter dark sayings of old, which we have heard and know and our fathers have told us."

"In ecclesiis" **Giovanni Gabrieli** (1557-1612)

FESTIVAL CHORALE BRASS ENSEMBLE
KENNETH AHRENS, Organ
Concertante parts: SUE HINSHAW, TOMMY GOLEEKE, ARA BERBERIAN

(Continued on page 26)

Midnight, Carmel Mission Basilica.

WEDNESDAY, JULY 21 | 11:00 P.M

CONCERT | CARMEL MISSION BASILICA

(Continued from page 24)

"In ecclesiis" is an outstanding example of the early Baroque concerted motet, engaging soloists, double chorus, instruments and basso continuo in a spatial and temporal play of "competing" forces (stile concertato). The Biblical text is delivered by soloists grouped as a vocal concertino. Alleluias are interpolated by the choruses and a striking sinfonia by the brass ensemble. Giovanni Gabrieli was organist at St. Mark's in Venice and teacher of Heinrich Schuetz.

The text, translated, is as follows: "Praise the Lord in the congregation, Alleluia. In every place of worship praise Him, Alleluia. In God, who is my salvation and glory, is my help, and my hope is in God, Alleluia. My God, we invoke thee, we worship thee; deliver us, quicken us, Alleluia. God our advocate in eternity, Alleluia."

THURSDAY, JULY 22 | 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

MARIE GIBSON, Soprano
GRETEL SHANLEY, Flute

Continuo: RALPH LINSLEY, Harpsichord; JEAN FULKERSON, Cello

Songs for soprano — Henry Purcell (c. 1659-1695)
- Music for a while
- If music be the food of love
- Sweeter than roses
- What can we poor females do?

Sonata in A minor, for flute alone — C. P. E. Bach (1714-1788)
Allegro — Poco adagio — Allegro vivo

Aria, Schweigt, ihr Floeten (Be silent, ye flutes) — J. S. Bach (1685-1750)
From Wedding Cantata, "O holder Tag"

Cantata, Nel dolce dell' oblio — G. F. Handel (1685-1759)
- Recitative: While Phyllis reposes in sleep's sweet oblivion, Love disturbs her peaceful slumber.
- Aria: For in sleep she sees the image of her beloved.
- Recitative: His imagined presence illumines the night.
- Aria: Seeing her loved one in sleep's deception brings joy; but waking from this sweet illusion brings sadness.

Sonata for flute and continuo in F major — Benedetto Marcello (1686-1739)
Adagio — Allegro — Largo — Allegro

Cantata, Solitudine avvenne — Alessandro Scarlatti (1659-1725)
- Recitative: O solitude, how welcome
- Aria: I behold ye all, clothed with flowers
- Recitative: However among you I find not what I want
- Aria: Once I felt your blessing

THURSDAY, JULY 22 | 3:00 P.M.

ORGAN RECITAL | BETHLEHEM LUTHERAN CHURCH, MONTEREY

LUDWIG ALTMAN, Organist
VOCAL ENSEMBLE conducted by PRISCILLA SALGO
JOHANN SEBASTIAN BACH (1685-1750)
The "Clavieruebung" Part III — Complete performance

Second section

The Lord's Prayer
- Our Father, which art in Heaven
  - Four-part vocal setting
  - Large version for organ (in five parts; cantus firmus in canon at the octave)
- Short version (cantus firmus in soprano, manualiter)

Baptism
- Christ our Lord to Jordan came
  - Four-part vocal setting
  - Large version (cantus firmus in pedal)
  - Short version (alio modo, manualiter)

Penitence
- Out of the depths I cry unto Thee
  - Four-part vocal setting
  - Large version (in six parts; in Organo pleno with double pedal)
  - Short version (cantus firmus in soprano, manualiter)

The Last Supper
- Jesus Christus, our Redeemer
  - Four-part vocal setting
  - Large version (cantus firmus in pedal)
  - Short version (four-part fugue, manualiter)

Triple Fugue in E flat major (in five parts; pro Organo pleno)

Bach singled out his "Clavieruebung" for special attention in having the entire work engraved and published, a most significant and unusual step for the Leipzig master. The vast majority of his music remained in manuscript and was circulated in handwritten copies only. It is fascinating to speculate upon Bach's reaction to our Carmel Bach Festival. He would probably be amazed at our concern with music 250 years old. The historical approach to music was alien to him and to most of the musicians of his time. Could we envision Bach's organizing a Palestrina or Schuetz Festival?

These are some of the reasons why Bach made no particular effort to give his works permanence through publication. Only music of a learned bent or music for educational purposes was deemed sufficiently worthwhile to be printed. The "Clavieruebung" is of this erudite type, especially some of the movements played this afternoon. We point to the large versions of the Lord's Prayer and of the Penitence. The Lord's Prayer is the most complex of all Bach's organ works in its intricate metric counterpoint—16th notes against triplets—all against a limping, syncopated articulation called "Lombardic rhythm." The chorale melody is thus entirely hidden in the close mesh of the five voices. The large version of "Out of the depths" conjures up a style which was already obsolete in Bach's time, that of the old chorale-motet. The chorale is buried in one of the lower voices instead of being placed in the top voice. Of special interest is Bach's use of a double pedal part, the feet performing two parts simultaneously. The right foot plays the straight chorale while the left foot provides the actual bass line.

The final fugue has become popular under the title "St. Anne." This sobriquet did not originate with Bach, but alludes to the fact that the main theme happens to be identical with the opening phrase of an English hymn tune of that time composed by William Croft and entitled "St. Anne's."—Ludwig Altman.

THURSDAY, JULY 22 | 8:30 P.M.

CONCERT | SUNSET AUDITORIUM

THE ITALIAN CONCERTO AND ITS CULMINATION

The term "concerto" was used in the Baroque period to designate compositions which were characterized by unequal, opposing tonal forces.

The development of the concerto form may be conveniently divided into three main stages: 1620-1670, 1670-1750, 1750-1780. In the early period we look for the distinguishing characteristics of the developing concerto form, vocal ideas applied to instrumental solos, the orchestra treated as the equal of the soloist, and the whole arranged in short contrasting sections. The years from 1670 to 1750 witnessed the peak of development of the Baroque concerto, the sectional form of the earlier period evolving into the familiar pattern of three or four movements contrasted in mood and tempo. Lastly, there is the solo concerto, notable for its expanded treatment of the solo instruments and the fast-slow-fast pattern of the three movements. In the years from 1750-1780 the Baroque concerto underwent a transition and finally emerged as the Classic concerto, established in form and style by Mozart.

Concerto in E flat major ("La Tempest di Mare") for Violin and Strings **Antonio Vivaldi** (c. 1675-1741)

Presto—Largo—Presto

ROSEMARY WALLER, Violin

"Storm at Sea" is one of the better known of Vivaldi's concertos and is typical of his style. The first movement is written with much interweaving of melodies and varied textures. We find here carefully integrated passages of imitation between soloist and orchestra, and in this movement particularly, Vivaldi makes the soloist stand in a dominant position against the orchestra, a relationship which has great significance in the development of the concerto style. The second movement is more expressive, with emphasis on a more homophonic texture. Virtuosity returns in the final movement, with passages of great brilliance for the soloist.—C. R.

Sonata for Two Trumpets and Strings **Giuseppe Aldrovandini** (c. 1673-1708)

Allegro—Largo—Allegro

EDWARD HAUG, CHARLES BUBB, JR., Trumpet

Giuseppe Antonio Vincenzo Aldrovandini was born in Bologna, and is considered a member of the school of composers which takes its name from that city. He became the pupil of G. A. Perti in 1695, and later took the position of **maestro di cappella** to the Duke of Mantua. He was noted as a composer of opera and oratorio, writing eleven operas in all, as well as other church and chamber music.

The Sonata for Two Trumpets begins with three statements of the initial motive, first by the orchestra, then twice by the two trumpets sounding in thirds. Aldrovandini expands the motive with imitation between the soloists; following a brief development in this manner, he returns to the basic pattern of the opening. During the short Largo the trumpets are allowed to rest. In the final Allegro Aldrovandini uses a contrasting triple meter, but treats the trumpets in much the same manner as in the first movement.—C. R.

The Aldrovandini Sonata on this evening's program was found in the archives of the San Petroni Basilica in Bologna, for whose services it was undoubtedly composed. It was transcribed from manuscript by Sister Emmanuella Mary, a member of the faculty of the College of Holy Names, Oakland, California.

Concerto for Viola da gamba and Strings **Johann Pfeiffer** (1697-1761)

A tempo giusto—Allegro—Largo—Allegro

EVA HEINITZ, Viola da Gamba

Johann Pfeiffer was born in Nuernberg and studied in Nuernberg, Halle and Leipzig. In 1720 he became a violinist in the service of the Duke of Weimar. In 1734 he was made Kapellmeister in Bayreuth. Pfeiffer is noted particularly for his instrumental compositions, having written about fifty concertos, plus numerous Sinfonias, Overtures and Suites.

In the fast movements of this concerto we frequently find two violins of the tutti section playing thematic material in thirds, which is then imitated by the soloist. There are numerous expanded sections of three-part imitation between the two violins and the Viola da Gamba; these procedures are found also in the long slow movement.—C. R.

Concerto K. 503, in C major for Piano and Orchestra **Wolfgang Amadeus Mozart** (1756-1791)

Allegro maestoso—Andante—Allegretto

ISTVAN NADAS, Piano

The culmination of the Baroque concerto may be seen best in Mozart's Piano Concerto K. 503. Alfred Einstein considers that "No other work of Mozart's has such dimensions, and the dimensions correspond to the power of the symphonic construction and the drastic nature of the modulations. In no other concerto does the relation between the soloist and orchestra vary so constantly and unpredictably." What is immediately obvious is the amazing wealth of intricate detail, the brilliant texture, the rich counterpoint of piano and orchestra united in a manner completely fresh and exciting, and the breadth of imagination displayed in the utilization of all the instruments of the orchestra. Throughout the work the pianist is faced by many technical difficulties calling for the utmost dexterity. The work was completed in December 1786, between the operas "Figaro" and "Don Giovanni." It was first published by his widow Constanze at her own expense in 1798.—C. R.

INTERMISSION

Cantata No. 211, "Schweigt stille, plaudert nicht" (Coffee Cantata) J. S. Bach (1685-1750)

Narrator ..... JAMES SCHWABACHER
Lieschen ..... CAROLE BOGARD
Schlendrian ..... ARA BERBERIAN
Members of the BACH FESTIVAL ORCHESTRA

Recitative (Tenor). Be silent, not a word
Aria (Bass): Children oftentimes are headaches
Recitative (Bass and Soprano): You naughty child
Aria (Soprano): Hail! thou most precious of blisses
Recitative (Bass and Soprano): If I see coffee hereabout
Aria (Bass): Maidens, you are all pigheaded
Recitative (Bass and Soprano): Now listen to your father's talk
Aria (Soprano): Happy day
Recitative (Tenor). Old Schlendrian is searching far and wide
Trio: As mice to cats, the coffee craze

Toward the end of the 17th century the coffee-drinking craze swept Europe. At first it was popular only with the upper classes, but before long the average citizens were following their lead and coffee houses sprang up in most cities. Some of the more conservative of the older generation were alarmed at the possible ill-effects of coffee addiction on the youth, and at least one German ruler, the Landgrave of Hesse, saw fit to ban its use. Against this background, Bach's humorous secular cantata (a "Dramma per Musica") takes place.

The text, written by Bach's principal librettist, the Leipzig poet Picander, opens and closes with the tenor relating the story in the manner of the Evangelist in an early oratorio. Then follows an exchange between Schlendrian (whose name implies "old-fashioned" in German), a bass, and his daughter Lieschen, a soprano, in which the father attempts to persuade his daughter to give up her coffee drinking. However, Lieschen is impervious to his persuasion, and resists even his threat to withhold outings and fancy clothes, until at last Schlendrian hits upon the strategy that strikes right to his young daughter's heart. He refuses to find a suitor for her until she gives up the habit. Lieschen immediately capitulates, preferring apparently a husband to a pot of coffee. But as the crafty parent goes off jubilantly, promising to find a husband both rich and clever, his mischievous daughter reveals that she will make a prospective husband sign a marriage contract permitting her to brew coffee whenever she wishes. This humorous touch was not included in the original poem by Picander, so we may consider it a witty addition that is Bach's own.

The "Coffee Cantata" proves that Bach was as much at home in the comic vein as he was in the serious. Indeed, it is Bach's joyous music that enlivens the otherwise somewhat thin text, and gives life to the charming and believable characters of the crusty father and his pert daughter. The arias give full play to Bach's skill in orchestration, clearly defining the mood and subtly conveying the change of atmosphere in the text. The recitative passages are treated as carefully and skillfully as any to be found in Bach's most famous works.—C. R.

FRIDAY, JULY 23 | 11:00 A.M.

PIANO RECITAL
ISTVAN NADAS

PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

JOHANN SEBASTIAN BACH (1685-1750)
ARIA AND THIRTY VARIATIONS
(THE "GOLDBERG" VARIATIONS)

Johann Theophilus Goldberg (c. 1720-60) was a pupil of Bach and a musician in the service of the Russian Count Kayserling. Commissioned by the Count and played by Goldberg to relieve the tedium of the Count's sleepless nights, the Variations were published as Part IV of the "Clavieruebung" in 1742. In composing the "Goldberg" Variations Bach followed the plan of two variations in free style followed by a canonic variation. The free variations are frequently of virtuoso character and the canonic variations are considered masterpieces of canonic technique.

Steinway Piano loaned through the courtesy of
Mrs. Milton H. Shutes

SATURDAY, JULY 24 | 11:00 A.M.

RECITAL

PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

EVA HEINITZ, Viola da Gamba
RALPH LINSLEY, Harpsichord

Pieces de violes avec la basse chiffree, in E minor
Francios Couperin (1668-1733)
Prelude—Allemande legere—Courante—Sarabande grave—Gavotte—Gigue—Passacaille ou Chaconne

Preludium, for unaccompanied Viola de Gamba
Louis de Caix d'Hervelois (1670-1760)

"La Sincope" Marin Marais (1656-1728)

"L'Allemande Asmatique" Marin Marais

Sonata in D major C. P. E. Bach (1714-1788)
Adagio ma non tanto—Allegro di molto—Arioso

Suite No. 6, in E minor for Viola da Gamba and Figured Bass
Marin Marais
Realization by Lockrem Johnson
Prelude—Fantasie—Allemande—Sarabande a l'espagnol—Gigue la piquante—Gavotte—Rondeau paysan—Menuet—La Matelotte

FRIDAY, JULY 23

8:30 P.M.
WORKS OF J. S. BACH

(Repeat of Friday, July 16 Program)

SATURDAY, JULY 24

8:30 P.M.
"ORFEO"

(Repeat of Saturday, July 17 Program)

SUNDAY, JULY 25

2:00 P.M.
THE PASSION ACCORDING TO ST. MATTHEW

(Repeat of Sunday, July 18 Program)

BACH EXHIBIT AT AFA GALLERY

The German Consul General in San Francisco has arranged for an exhibit of pictures, manuscripts, and documents of the life of Johann Sebastian Bach to be shown at the American Federation of Arts Gallery, on Lincoln street near Ocean during the ten days of the Carmel Bach Festival. The exhibit is open to the public.

There are over 60 items in the exhibit, including a reproduction of the only authentic portrait of Bach, the one done by the painter Haussmann in 1746 on the occasion of Bach's admission to the Musical Society. It shows the master at about the age of 60. Another portrait of elderly Bach (discovered by F. Volbach) is of doubtful authenticity.

The exhibit bears out Bach's influence on the composers of the last hundred years. The revival of old music and the re-introduction of old instruments such as the harpsichord, the clavichord, the baroque organ, and the high pitched trumpet, are in part due to Bach.

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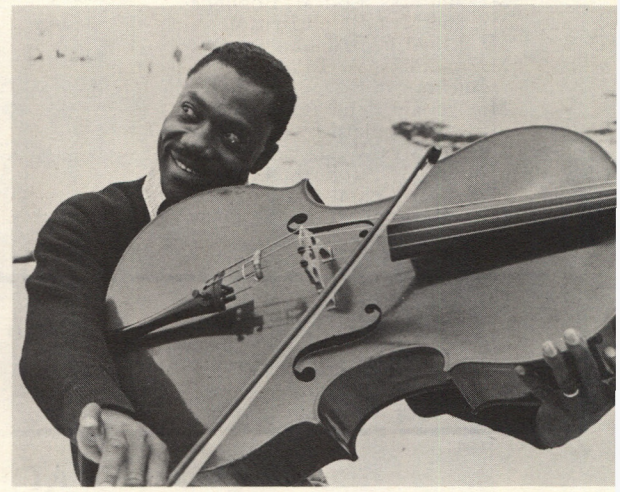

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29th Annual Carmel Bach Festival

July 15 - 24, 1966

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The Carmel Bach Festival, Inc. would express its deepest appreciation and thanks to All Saints' Episcopal Church, Bethlehem Lutheran Church, Carmel Mission Basilica, Immanuel Presbyterian Church of Los Angeles, Oneonta Congregational Church of South Pasadena; to Gertrude Chappell, Harry Downie, Harold Eisberg, Tom Fleischer, Mrs. F. Robert Smith, Marlinde von Ruhs; to Carmel Pine Cone-Cymbal, L. A. Times, Monterey Peninsula Herald, Palo Alto Times, Sacramento Bee, S. F. Chronicle, S. F. Examiner, S. F. News Call Bulletin, San Jose Mercury; to Monterey Peninsula College and Musicians' Union of Monterey County; to Carmel Business Association, Carmel Fire Department, Carmel Music Society, Carmel Police Department, Carmel School Board and School of Adult Education, Monterey County Symphony; to the hotels, motels and merchants; to the soloists and to the members of the Bach Festival Chorus, Festival Chorale, and Bach Festival Orchestra; to the Staff and Ushers, and to all who have labored to make the Carmel Bach Festival a success.

The Festival would also express its thanks to the following libraries and individuals who have generously provided materials, information and services relative to the programs of the Festival: Drinker Library of Choral Music, Free Library of Philadelphia; Music Library, Stanford University; Music Library, University of California, Berkeley; to Winton Dean, James Hall and Sir Jack Westrup of England; to Joseph Kerman, Harriet Nicewonger and John Emerson of the University of California, Berkeley; to George Houle, Elizabeth Hays, Marilyn Somville, Dale Polissar, Audrey Thagard, Jean Plough, Kathleen Duffy, Nina Baller, Juliet Garfinkel, Anne Sly and Marie Davilla, all of Stanford University.

The program notes for Thursday evening's concert were written by Professor Clare Rayner, California Polytechnic College, San Luis Obispo; his authorship is indicated by the initials C. R.

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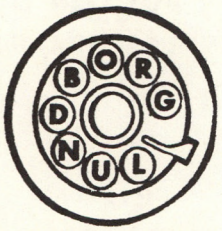

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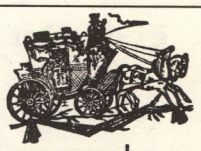

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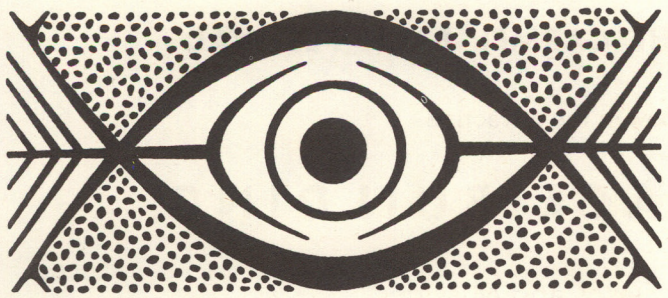

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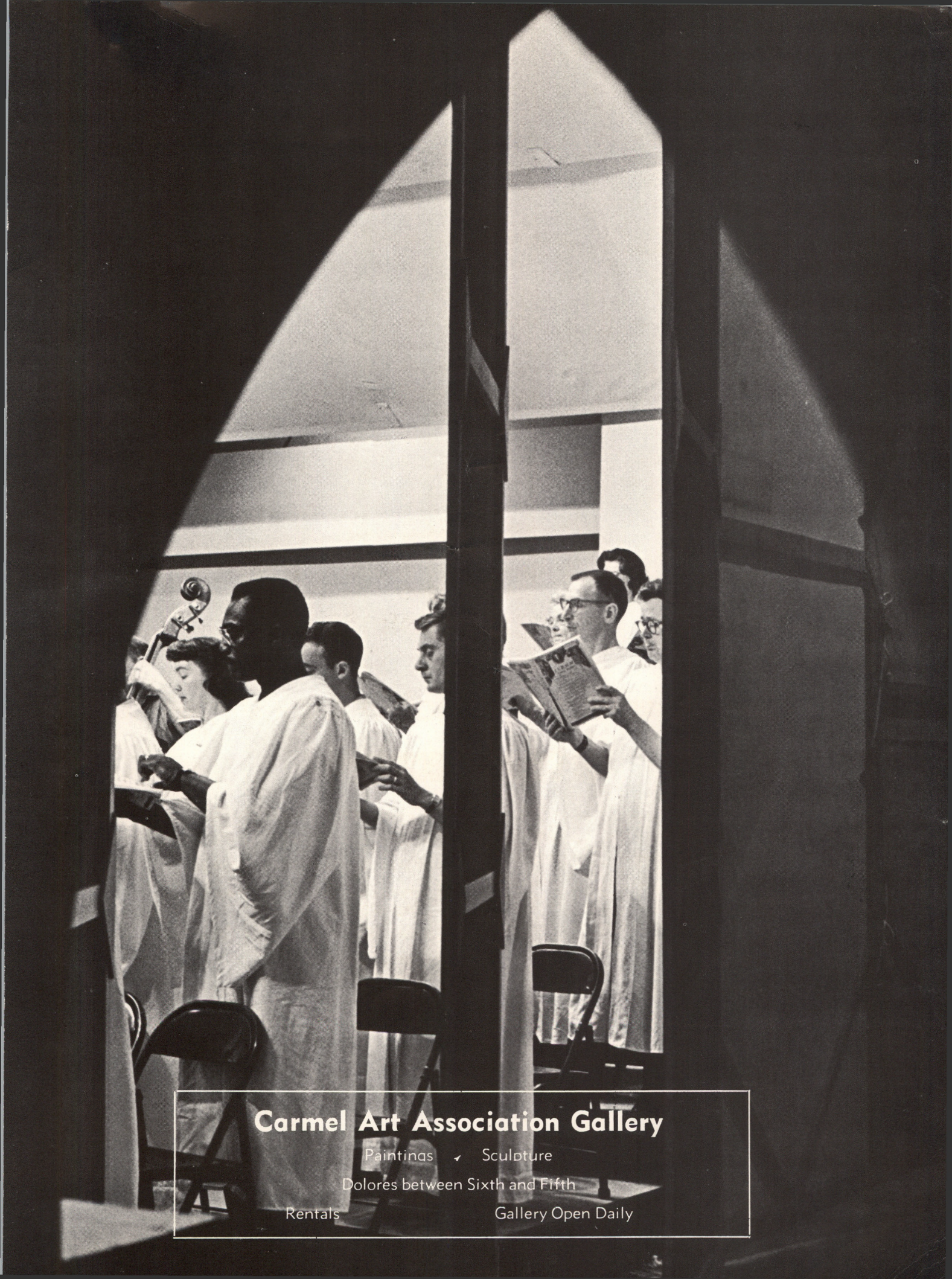

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